

The Great Depression

6-Week Morning Time Session | AwakenToDelight.com



Charlotte Mason
MORNING TIME



The Great Depression

Charlotte Mason Morning Time™

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Originally created and written by Lara Molettiere as *The Homeschool Garden*

Edited and updated by Alisha Gratehouse and Olivia Gratehouse

Cover image: *Hooverville Depression Scene*, Max Arthur Cohn, 1938, Public Domain

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What is Morning Time?

Morning time is a modern interpretation of Charlotte Mason's philosophy of providing a generous variety of short lessons with an emphasis on excellence of execution and focused attention.

It is a lovely daily ritual in which you gather your whole family together to partake of the richness of God's Word, as well as the beautiful subjects that you don't want to get pushed aside by traditional school subjects.

And it is a perfect choice for helping you avoid the overwhelm of trying to fit it all in by looping through all the delightful extras you want to enjoy!

About this Curriculum:

Homeschooling mother, Lara Molettiere, originally created this curriculum as *The Homeschool Garden* in 2018. Her love of music, literature, fine arts, and Charlotte Mason's method led her to create a delightful and simple-to-follow morning time curriculum for her family.

Each volume is rich with the truth, beauty and goodness that Miss Mason encouraged, and provides a generous and varied education all planned out for your family — from elementary to high school.

In over 19 years of homeschooling utilizing the Charlotte Mason method, I can attest to the beauty of this lifestyle of learning. In fact, it completely shaped and formed who my children are today — artists, writers, musicians, and lovers of literature, poetry, and nature.

That's why I am thrilled to be taking Lara's beautiful curriculum, rebranding it as **Charlotte Mason Morning Time™**, and building a delight-filled community around it so that other families can experience the joy it brings!

Alisha

How to Use These Plans

If you love the Charlotte Mason style of learning, then you'll absolutely *adore* these morning time sessions! Not only are they rich with all the beauty you want your family to enjoy — scriptures, poetry, Shakespeare, picture study, art lessons, music, nature study, and more — they are all planned out and gathered together for you!

There is no need to hunt down the various elements you want to include or go digging around the internet in search of art, music, or poetry to complement your studies. You don't even have to purchase additional resources because we include them all here: art pieces for your picture study, sheet music and links to hymns and folk songs to sing along with, links to classical pieces to listen to, copywork printables for manuscript and cursive practice, and much, much more!

We offer a generous feast, but please remember that you don't have to partake of everything that's on the table, nor do you even have to clean your plate!

Adapt these plans to suit your family's unique needs and schedule. If you only school four days a week, either skip the fifth day, or add one item from the scheduled fifth day to each of your four school days.

Don't stress if you can't fit something in, you can always circle back around to it later. Pick and choose what you want to do depending on which season of life you're in.

Simply print out the schedule (and any parts of the curriculum you need), bring all your kids and teens together each morning, and enjoy that day's scheduled lessons and recommended read-alouds.

Don't forget we've included an art lesson, a handicraft lesson, nature studies, and tea time recipes with each session. These would be delightful "afternoon occupations" if you can't fit them into your morning time.

Each day's scheduled activities should only take around an hour or so to complete (excluding the art and handicraft lessons).

Features

Essential features of *Charlotte Mason Morning Time*™ curriculum are:

- Prayer & scripture memorization
- Poetry memorization & recitation
- Copywork pages for elementary through high school
- Artist biography & picture study
- Composer biography & classical selections
- Hymn study & singing
- Folk song
- Literature recommendations
- Handicraft lesson
- Art lesson
- Nature study
- Teatime recipes
- Teatime selections to read aloud including:
 - Poetry
 - Short stories or
 - Fairy tales or tall tales
 - Mythological tales
 - Fables
- Shakespeare selections
- Plutarch (in some volumes)
- History (in some volumes)
- Geography (in some volumes)

Each of these subjects are planned out on a 4-week or 6-week (depending on the session) calendar, and looped throughout the days and weeks.

Now, you will never feel overwhelmed trying to fit "everything" in because it's already simply and beautifully planned out for you on the calendar on the following pages.

Please Note: The "Recommended Reading List" is not required. Pick and choose the books you want your family to enjoy, or continue with the family read-aloud you're already immersed in.

Week 1 Schedule



Subject	Day 1	Day 2	Day 3	Day 4	Day 5
<i>Prayer</i>	Prayer for Truthfulness.				
<i>Bible</i>	Job 1 & 2	Job 3	Job 4	Job 5	Job 6 & 7
<i>Memory Work</i>	Scripture	Poetry	Scripture	Poetry	Review previous memory work
<i>Beauty & Nature Loop</i>	Hymn Study: Blessed Assurance	Art Selection 1: Migrant Mother, Read: Dorothea Lange bio	Folk Song: Arkansas Traveler	Listen to: Hesitation Blues, Read: Jelly Roll Morton bio	Nature Study 1
<i>History/ Geography</i>	Home Geography lesson XII		Read: The Great Depression Facts		Enter notes into Geography Notebook
<i>Language Arts/ Citizenship</i>	Read: Carl Sandburg bio	Prayer for Truthfulness Copywork	Poetry: The People, Yes	Prayer for Truthfulness Copywork	
<i>Read Aloud</i>	*Where the Red Fern Grows Ch. 1	*Where the Red Fern Grows Ch. 2	*Where the Red Fern Grows Ch. 3	*Where the Red Fern Grows Ch. 4	*Where the Red Fern Grows Ch. 5
<i>Afternoon Occupations</i>	Bake: Mock Apple Pie, Read: The Golden Touch				*Nature journal *Nature walk

* Indicates suggested, but optional activities

Week 2 Schedule



Subject	Day 1	Day 2	Day 3	Day 4	Day 5
<i>Prayer</i>	Prayer for Truthfulness.				
<i>Bible</i>	Job 8 & 9	Job 10	Job 11	Job 12	Job 13 & 14
<i>Memory Work</i>	Scripture	Poetry	Scripture	Poetry	Review previous memory work
<i>Beauty & Nature Loop</i>	Hymn Study: Blessed Assurance	Art Selection 2: Migrant Agricultural Worker's Family, Review: Dorothea Lange bio	Folk Song: Arkansas Traveler	Listen to: Wolverine Blues, Review: Jelly Roll Morton bio	Nature Study 2
<i>History/ Geography</i>		Home Geography lesson XV			Watch documentary: Dust Bowl/The Great Depression
<i>Language Arts/ Citizenship</i>	Shakespeare: The Merchant of Venice, Review: Carl Sandburg bio	Ecclesiastes 3:1-8 Copywork	Poetry: Fog	Ecclesiastes 3:1-8 Copywork	
<i>Read Aloud</i>	*Where the Red Fern Grows Ch. 6	*Where the Red Fern Grows Ch. 7	*Where the Red Fern Grows Ch. 8	*Where the Red Fern Grows Ch. 9	*Where the Red Fern Grows Ch. 10
<i>Afternoon Occupations</i>	Bake: Water Pie, Read: A Little Princess Ch. 8				*Nature journal *Nature walk

* Indicates suggested, but optional activities

Week 3 Schedule



Subject	Day 1	Day 2	Day 3	Day 4	Day 5
<i>Prayer</i>	Prayer for Truthfulness.				
<i>Bible</i>	Job 15 & 16	Job 17	Job 18	Job 19	Job 20 & 21
<i>Memory Work</i>	Scripture	Poetry	Scripture	Poetry	Review previous memory work
<i>Beauty & Nature Loop</i>	Hymn Study: Blessed Assurance	Art Selection 3: Turpentine Worker's Family, Narrate: Dorothea Lange bio	Folk Song: Arkansas Traveler	Listen to: Jungle Blues, Narrate: Jelly Roll Morton bio	Nature Study 3
<i>History/ Geography</i>	Home Geography Lesson XVI		Home Geography Lesson XVII		
<i>Language Arts/ Citizenship</i>	Narrate: Carl Sandburg bio	"Hope" Is The Thing With Feathers Copywork	Poetry: Hope Is A Tattered Flag	"Hope" Is The Thing With Feathers Copywork	
<i>Read Aloud</i>	*Where the Red Fern Grows Ch.11	*Where the Red Fern Grows Ch.12	*Where the Red Fern Grows Ch.13	*Where the Red Fern Grows Ch.14	*Where the Red Fern Grows Ch.15
<i>Afternoon Occupations</i>	Bake: Tomato Soup Spice Cake, Read: A Little Princess Ch. 9				*Nature journal *Nature walk

* Indicates suggested, but optional activities

Week 4 Schedule



Subject	Day 1	Day 2	Day 3	Day 4	Day 5
<i>Prayer</i>	Prayer for Truthfulness.				
<i>Bible</i>	Job 22 & 23	Job 24	Job 25	Job 26	Job 27 & 28
<i>Memory Work</i>	Scripture	Poetry	Scripture	Poetry	Review previous memory work
<i>Beauty & Nature Loop</i>	Hymn Study: Blessed Assurance	Art Selection 4: Texas Tenant Farmer, Review/Narrate: Dorothea Lange bio	Folk Song: Arkansas Traveler	Listen to: Spanish Swat, Review/Narrate: Jelly Roll Morton bio	Nature Study 4
<i>History/ Geography</i>					Home Geography Lesson XVIII
<i>Language Arts/ Citizenship</i>	Shakespeare: The Merchant of Venice, Review/Narrate: Carl Sandburg bio	Hope Is A Tattered Flag Copywork	Poetry: The Instinct of Hope	Hope Is A Tattered Flag Copywork	
<i>Read Aloud</i>	*Where the Red Fern Grows Ch. 16	*Where the Red Fern Grows Ch. 17	*Where the Red Fern Grows Ch. 18	*Where the Red Fern Grows Ch. 19	*Where the Red Fern Grows Ch. 20
<i>Afternoon Occupations</i>	Bake: Chocolate Wacky Cake, Read: Little Snow White			Decoupage Glass Handicraft	*Nature journal *Nature walk

* Indicates suggested, but optional activities

Week 5 Schedule



Subject	Day 1	Day 2	Day 3	Day 4	Day 5
<i>Prayer</i>	Prayer for Truthfulness.				
<i>Bible</i>	Job 29 & 30	Job 31	Job 32	Job 33	Job 34 & 35
<i>Memory Work</i>	Scripture	Poetry	Scripture	Poetry	Review previous memory work
<i>Beauty & Nature Loop</i>	Hymn Study: Blessed Assurance	Art Selection 5: Migratory Children Living in Rambler's Park, Review/Narrate: Dorothea Lange bio	Folk Song: Arkansas Traveler	Listen to: The Crave, Review/Narrate: Jelly Roll Morton bio	Nature Study 5
<i>History/ Geography</i>	Home Geography Lesson XIX, Review/Narrate: Carl Sandburg bio		Geography lesson XX		
<i>Language Arts/ Citizenship</i>		The Instinct of Hope Copywork	Poetry: To Hope	The Instinct of Hope Copywork	
<i>Read Aloud</i>	*Roll of Thunder, Hear My Cry Ch. 1	*Roll of Thunder, Hear My Cry Ch. 2	*Roll of Thunder, Hear My Cry Ch. 3	*Roll of Thunder, Hear My Cry Ch. 4	*Roll of Thunder, Hear My Cry Ch. 5, Ch. 6
<i>Afternoon Occupations</i>	Bake: Bread Pudding, Read: The Town Mouse and the Country Mouse				*Nature journal *Nature walk

* Indicates suggested, but optional activities

Week 6 Schedule



Subject	Day 1	Day 2	Day 3	Day 4	Day 5
<i>Prayer</i>	Prayer for Truthfulness.				
<i>Bible</i>	Job 36 & 37	Job 38	Job 39	Job 40	Job 41 & 42
<i>Memory Work</i>	Scripture	Poetry	Scripture	Poetry	Review previous memory work
<i>Beauty & Nature Loop</i>	Hymn Study: Blessed Assurance	Art Selection 6: Eighteen-Year-Old Mother Now a California Migrant, Discuss: Dorothea Lange	Folk Song: Arkansas Traveler	Listen to: The Finger Breaker, Discuss: Jelly Roll Morton	Nature Study 6
<i>History/ Geography</i>			Geography Lesson XXI	Geography Lesson XXII	
<i>Language Arts/ Citizenship</i>	Discuss: Carl Sandburg	To Hope Copywork	Poetry: "Hope" Is The Thing With Feathers	To Hope Copywork	
<i>Read Aloud</i>	*Roll of Thunder, Hear My Cry Ch. 7	*Roll of Thunder, Hear My Cry Ch. 8	*Roll of Thunder, Hear My Cry Ch. 9	*Roll of Thunder, Hear My Cry Ch.10	*Roll of Thunder, Hear My Cry Ch. 11, 12
<i>Afternoon Occupations</i>	Bake: Butterless Cake, Read: Brother, Can You Spare a Dime?				*Nature journal *Nature walk

* Indicates suggested, but optional activities

Recommended Reading List

Elementary & Middle Grades

Meet Kit: An American Girl, 1934, by Valerie Tripp

Bud, Not Buddy, by Christopher Paul Curtis

Children of the Great Depression, by Russell Freedman

A Year Down Yonder, by Richard Peck

Rudy Rides the Rails, by Dandi Mackall

My Name is America: The Journal of CJ Jackson, a Dust Bowl Migrant, by William Durbin

The Mighty Miss Malone, by Christopher Paul Curtis (5th grade and up)

Out of the Dust, by Karen Hesse

Rose's Journal: The Story of a Girl in the Great Depression, by Marissa Moss

Upper Grades

Crash, by Marc Favreau

Moon Over Manifest, by Clare Vanderpool

The Grapes of Wrath, by John Steinbeck (upper high school)

Esperanza Rising, by Pam Muñoz Ryan

Children of the Dust Bowl: The True Story of the School at Weedpatch Camp, by Jerry Stanley

Whatever Happened to Penny Candy, by Richard J. Maybury (excellent book about economics if you have children who are curious about the mechanics that caused The Great Depression)

Geography Books

Home Geography for Primary Grades, by C.C. Long (PDF included)

Family Read Alouds

Where the Red Fern Grows, by Wilson Rawls

Sarah, Plain and Tall, by Patricia MacLachlan

Roll of Thunder, Hear My Cry, by Mildred Taylor

Prayer & Scripture Memorization

For Bible reading, we will make suggestions for your morning time reading. However, if you'd prefer a more in depth schedule, we recommend checking out various plans that will help you read the Bible through.

For a one-year plan, we recommend YouVersion's One Year Bible: <https://www.bible.com/reading-plans/60>. You can also listen to it being read aloud on the app.

Download a two-year reading plan from the Gospel Coalition here: <https://media.thegospelcoalition.org/static-blogs/tgc/files/2010/12/TGC-Two-Year-Bible-Reading-Plan1.pdf>

If you prefer to go even slower, Ambleside Online offers three, four, and five-year Bible reading plans: <https://www.amblesideonline.org/L/Lbiblesch.htm>

This session, we will learn the **Prayer for Truthfulness (BCP 1928)**, and focus on writing and memorizing **Ecclesiastes 3: 1-8**.

Prayer for Truthfulness (BCP 1928)

*"O most loving Father, who willest us to give thanks for all things, to dread nothing but the loss of thee, and to cast all our care on thee, who carest for us; Preserve us from faithless fears and worldly anxieties, and grant that no clouds of this mortal life may hide from us the light of that love which is immortal, and which thou hast manifested unto us in thy Son, Jesus Christ our Lord.
Amen."*

Ecclesiastes 3: 1-8

1 To everything there is a season, A time for every purpose under heaven: 2 A time to be born, And a time to die; A time to plant, And a time to pluck what is planted; 3 A time to kill, And a time to heal; A time to break down, And a time to build up; 4 A time to weep, And a time to laugh; A time to mourn, And a time to dance; 5 A time to cast away stones, And a time to gather stones; A time to embrace, And a time to refrain from embracing; 6 A time to gain, And a time to lose; A time to keep, And a time to throw away; 7 A time to tear, And a time to sew; A time to keep silence, And a time to speak; 8 A time to love, And a time to hate; A time of war, And a time of peace.

O most loving Father, who

willest us to give thanks

for all things, to dread

nothing but the loss of

thee, and to cast all our

care on thee, who carest

for us; Preserve us from

faithless fears and worldly

anxieties, and grant that no

clouds of this mortal life

may hide from us the light

of that love which is

immortal, and which thou

hast manifested unto us in

thy Son, Jesus Christ our

Lord. Amen.

O most loving Father, who willest us to give

thanks for all things, to dread nothing but the

loss of thee, and to cast all our care on thee,

who carest for us; Preserve us from faithless

fears and worldly anxieties, and grant that no

clouds of this mortal life may hide from us the

light of that love which is immortal,

thou hast manifested unto us in thy Son,

Jesus Christ our Lord. Amen.

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thee, and to cast all our care on

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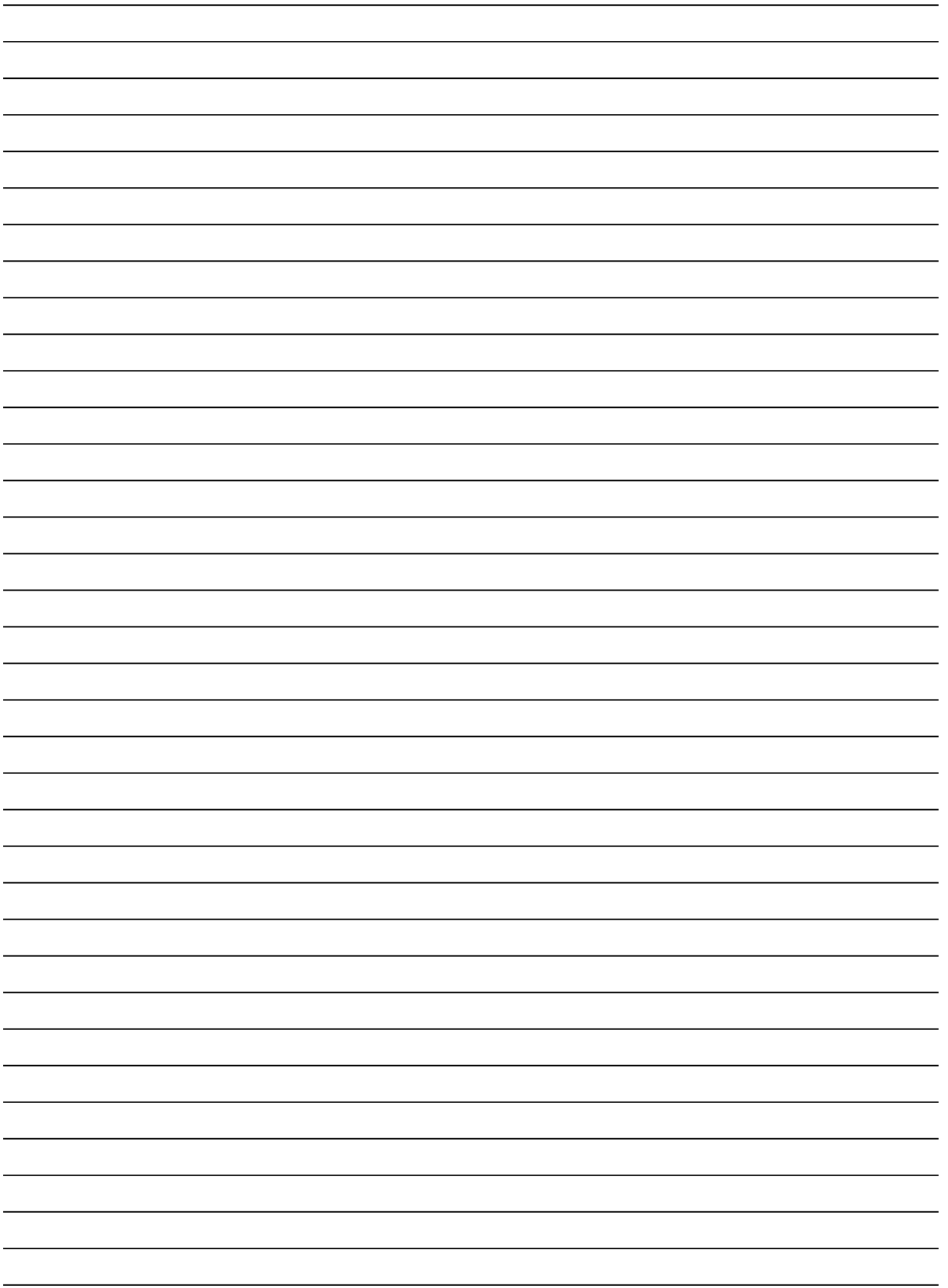
hide from us the light of that love

which is immortal, and which

thou hast manifested unto us in

thy Son, Jesus Christ our Lord.

Amen.



1 To everything there is a

season,

A time for every purpose

under heaven:

2 A time to be born,

And a time to die;

A time to plant,

And a time to pluck what

is planted;

3 A time to kill,

And a time to heal;

A time to break down,

And a time to build up;

4 A time to weep,

And a time to laugh;

A time to mourn,

And a time to dance;

5 A time to cast away

stones,

And a time gather stones;

A time to embrace,

And a time to refrain from
embracing;

6 A time to gain,

And a time to lose;

A time to keep,

And a time to throw away;

7 A time to tear,

And a time to sew;

A time to keep silence,

And a time to speak;

8 A time to love,

And a time to hate;

A time of war,

And a time of peace.

Ecclesiastes 3:1-8

Handwriting practice lines consisting of multiple sets of three horizontal lines (top solid, middle dashed, bottom solid) for writing practice.

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Ecclesiastes 3:1-8

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And a time to lose;

A time to keep,

And a time to throw away;

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And a time to sew,

A time to keep silence,

And a time to speak;

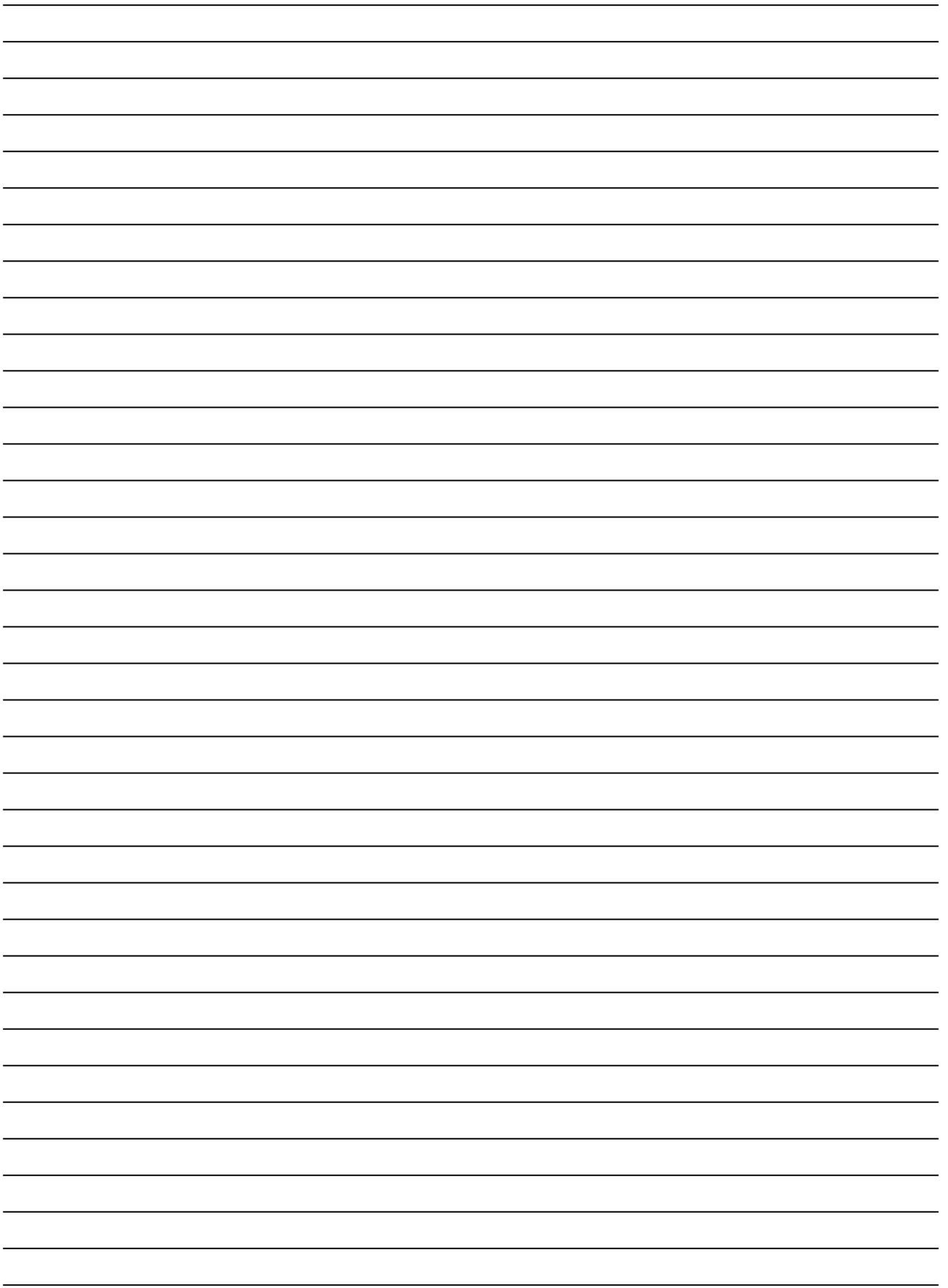
8 A time to love,

And a time to hate;

A time of war,

And a time of peace.

Ecclesiastes 3:1-8





Artist & Composer Study

This session's featured artist is Dorothea Lange. We've included six photo selections for your kids and teens to use for picture study. They are:

- *Migrant Mother (1936)*
- *Migrant Agricultural Worker's Family (1936)*
- *Turpentine Worker's Family (1936)*
- *Texas Tenant Farmer (1935)*
- *Migratory Children Living in Rambler's Park (1939)*
- *Eighteen-Year-Old Mother from Oklahoma Now a California Migrant (1937)*

Our featured composer is Jelly Roll Morton. We've included six of his pieces (with links to each) to listen to. They are:

- Hesitation Blues
- Wolverine Blues
- Jungle Blues
- Spanish Swat
- The Crave
- The Finger Breaker

Artist & Composer Study



Dorothea Lange

May 26, 1895 - October 11, 1965

Dorothea Lange was born May 26, 1895, in Hoboken, New Jersey, to a German family who immigrated to the United States. She had a difficult early life, contracting polio at the age of seven, which left her with a permanent limp.

Despite her disability, Dorothea chose to pursue photography and eventually secured two apprenticeships—one in portrait photography and the other in photojournalism. By the mid-1920s, she had established her own studio in San Francisco, where she focused on photographing the social realities of urban life.

During the time of the Great Depression, Dorothea Lange used her camera as a tool for social activism, traveling across rural America to

chronicle the lives of struggling farmers and laborers. Her stark, empathetic photographs brought attention to the people affected by the Great Depression, and her photographs helped to shine a light on the plight of those in poverty, encouraging policy-makers to take action.

Her most famous image, "Migrant Mother," captured the despair and hope that many felt during this era. The picture has since become an iconic representation of the human spirit during hard times and is a lasting symbol of resilience.

After the outbreak of World War II, she was recruited by the War Relocation Authority to document the internment camps for Japanese Americans. This project brought her to Manzanar in California's Owens Valley, where she captured images of life inside the camp that are now considered iconic representations of this period in American history.

After the war, Lange continued to photograph the post-war American society. One of her most notable endeavors was her extensive documentation of the Public Defender system in California during the 1950s. Commissioned by *Life* magazine, Lange captured in arresting detail the often-overlooked faces of America's criminal justice system—defendants, their families, and the public defenders who represented them.

Her passion for capturing the truth of people's daily lives also led her to pursue projects such as documenting poverty in Mississippi and photographing the civil rights movement. Throughout her career, Dorothea captured not only the physical realities of everyday life but also its emotional nuances. She continued to work until her death in 1965, leaving behind a body of work that continues to inspire to this day.

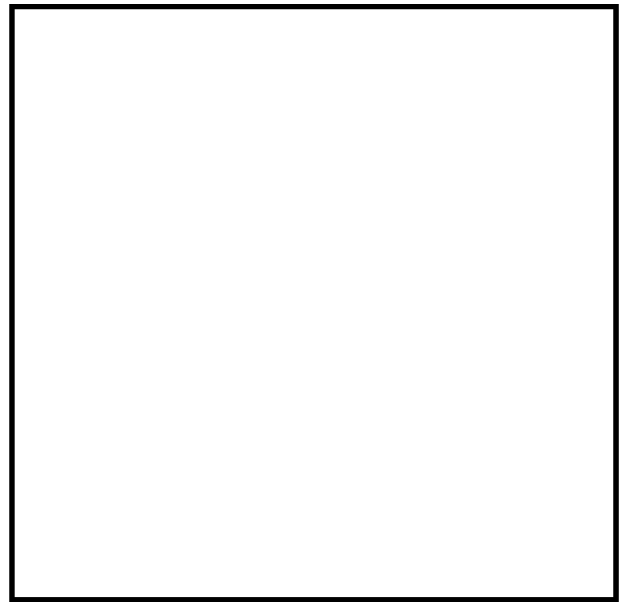
Artist Study

Name: _____

Date of Birth: _____

Place of Birth: _____

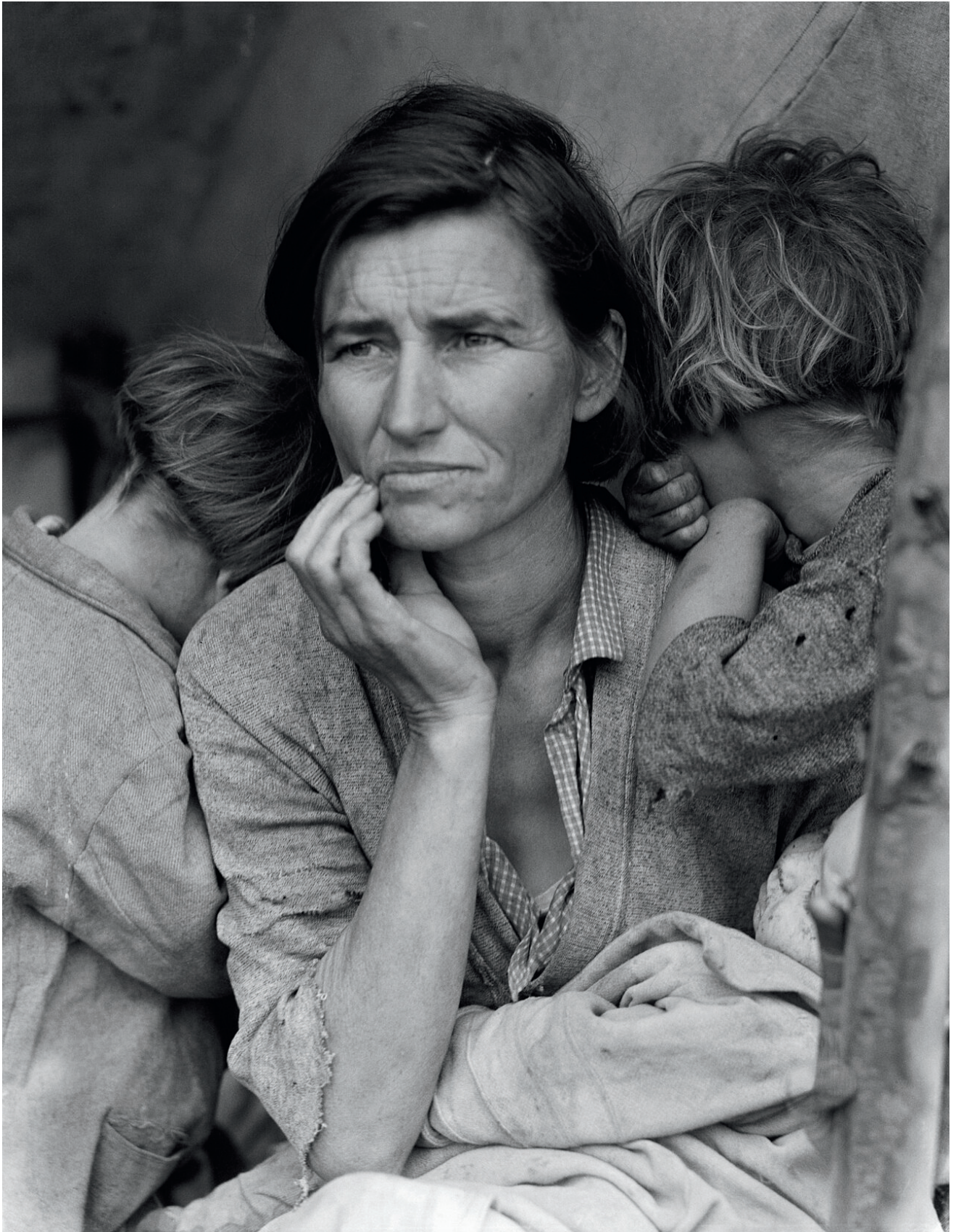
Artist Fun Facts: _____



Art Mediums Used: _____

Famous Artworks: _____

Further Study:



Migrant Mother, 1936



Migrant Agricultural Worker's Family, 1936



Turpentine Worker's Family, 1936



Texas Tenant Farmer, 1935



Migratory Children Living in Rambler's Park, 1939



18-Year-Old Mother From Oklahoma Now a California Migrant, 1937

Picture Study

Title: _____

Date Created: _____

Art Mediums Used: _____

Further Study: _____

Use the box to draw a picture inspired by this artwork.





Jelly Roll Morton

October 20, 1890 – July 10, 1941

Ferdinand Joseph LaMothe, known globally as “Jelly Roll Morton,” was an American ragtime performer, jazz pianist, and composer. His jazz compositions are known for their unique organization, and he is often considered to be one of the first arrangers and inventors of the genre.

Born in downtown New Orleans, Morton had a challenging childhood. At the age of three, his father left, and his mother remarried shortly after. At the age of twelve, he suffered from a deep depression, struggling on his own for weeks until finally receiving help.

Throughout these different trials, Morton portrayed a natural musical talent and passion for performing. When he was only fourteen, he began

working as a piano player. In 1904, Morton began touring throughout the South, performing often and composing in his downtime. During this period, he composed “Jelly Roll Blues,” “New Orleans Blues,” “Frog-I-More Rag,” and “King Porter Stomp,” some of his greatest hits. By 1910, he branched out, finding himself in places like Chicago and New York City where fellow “stride” musicians like James P. Johnson and Willie “The Lion” Smith took a liking to him.

From 1912-1914, Morton toured with Rosa Brown, his girlfriend at the time. They eventually settled in Chicago where he began focusing even more on getting his compositions on paper and out to the public. In 1915, “Jelly Roll Blues” became the first jazz composition to be published. In 1917, he began to find fame in Hollywood with his sensational hit, “The Crave.” From then on, Jelly Roll Morton was a widely recognized name, and he received gigs in major cities.

In 1926, Jelly Roll Morton received his first contract, making records for the Victor Talking Machine Company, the largest record company in the United States. He took this opportunity to record his own arrangements, which are now considered 1920s jazz classics. There was much to celebrate in this period, as Morton also married Mabel Bertrand in November 1928.

Shortly after, they moved to New York City, with Morton continuing his work with the Victor company. However, once the Great Depression hit, Victor did not renew Morton's contract, and he struggled financially as a performer. He had a brief radio show and toured as a part of a band for an act to make a living.

He eventually moved to Washington, D.C., becoming the manager and piano player of a bar known as the Music Box. In 1938, after hearing Morton perform at the bar, Alan Lomax, a folklorist, invited Morton to record music for the Library of Congress. These recordings turned into long sessions of storytelling and piano playing. This collection of recordings later won two Grammy Awards, with Morton being honored as a Grammy Lifetime Achievement Award winner.

Morton left Washington shortly after being stabbed outside of the Music Box one night. He suffered wounds to the head and chest. He was unable to find quick treatment, as segregation kept him from the closest hospital. After this incident, he was never the same. He suffered from respiratory problems for the rest of his life. Still, he held onto hope and planned to put together a new band and resurge as a ragtime and jazz artist.

This dream never came true, as he passed away a few years later on July 10th, 1941. While Jelly Roll Morton is now well known, at the time, his arrogance and boastful claims pushed many of his great colleagues away, meaning not many were in attendance at his funeral proceedings. He has been inducted into the Rock and Roll Hall of Fame and the Louisiana Music Hall of Fame, serving as an influence to jazz pianists still today.

Classical Pieces

Week 1 - Hesitation Blues

Week 2 - Wolverine Blues

Week 3 - Jungle Blues

Week 4 - Spanish Swat

Week 5 - The Crave

Week 6- The Finger Breaker

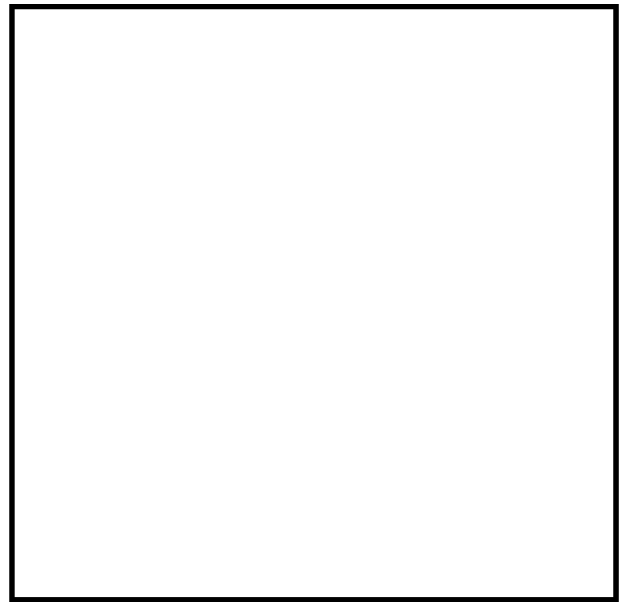
Composer Study

Name: _____

Date of Birth: _____

Place of Birth: _____

Composer Fun Facts:



Instruments Used: _____

Famous Compositions: _____

Further Study:

Hymn: Blessed Assurance

"Blessed Assurance" is a beloved hymn with lyrics written by Fanny Crosby and music composed by Phoebe Knapp in 1873. The two women composed it together one day when Knapp was visiting Crosby. She played a melody on the piano, asking "What does this melody say to you?" to which Crosby replied, "Blessed assurance, Jesus is mine!"

Fanny Crosby (1820 - 1915) was a prolific hymnist who wrote over 8,000 hymns. She was known as the "Queen of Gospel Song Writers," as well as "the mother of modern congregational singing in America." Though she was blind when she was just six weeks old, she was already writing poems by the age of eight. When she was fifteen, she became a student at the New York Institute of the Blind, joining the faculty by the time she was twenty-six.

Phoebe Knapp (1839 - 1908) was a composer and organist. She wrote over 500 tunes for hymns during her life, frequently working with Crosby to compose several hymns. She was married to Joseph Fairchild Knapp, who installed a pipe organ into their apartment to allow Phoebe the ability to play on a regular basis.

"Blessed Assurance" was published in 1873 in the magazine *Guide to Holiness*, which was edited by Joseph and Phoebe Knapp. It has been included in hymnals since 1889. The song expresses feelings of unshakable faith, trust, and assurance in God's love and peace, speaking to our hearts with a reminder that we have been chosen for salvation: "This is my story, this is my song, praising my Savior all the day long."

Blessed Assurance Lyrics:

Blessed assurance, Jesus is mine;
Oh, what a foretaste of glory divine!
Heir of salvation, purchase of God,
Born of His Spirit, washed in His blood.

This is my story, this is my song,
Praising my Savior all the day long.
This is my story, this is my song,
Praising my Savior all the day long.

Perfect submission, perfect delight,
Visions of rapture now burst on my sight;
Angels descending, bring from above
Echoes of mercy, whispers of love.

This is my story, this is my song,
Praising my Savior all the day long.
This is my story, this is my song,
Praising my Savior all the day long.

Perfect submission, all is at rest,
I in my Savior am happy and blest;
Watching and waiting, looking above,
Filled with His goodness, lost in His love.

This is my story, this is my song,
Praising my Savior all the day long.
This is my story, this is my song,
Praising my Savior all the day long.

Blessed Assurance

Fanny J. Crosby

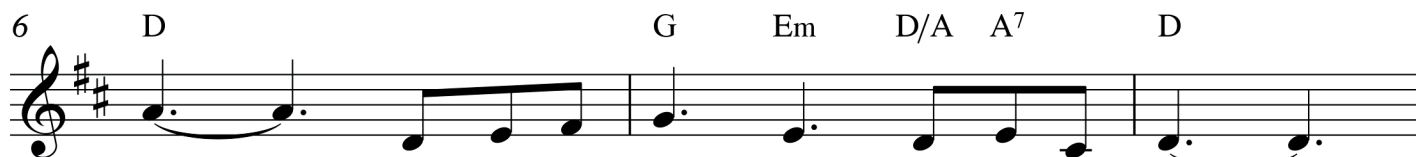
Phoebe Palmer Knapp



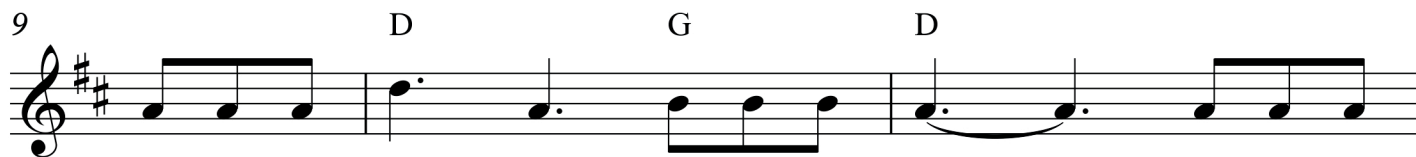
Bless-ed as - sur - ance, Je - sus is mine!___ O what a
Per-fect sub - mis - sion, per-fect de - light!___ Vi-sions of
Per-fect sub - mis - sion, all is at rest,___ i in my



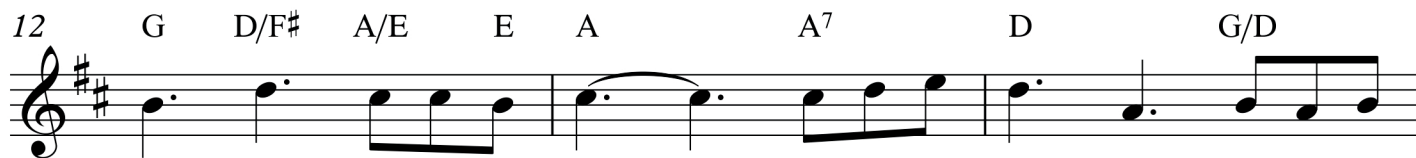
fore - taste of glo - ry di - vine!___ Heir of sal - va - tion, pur-chase of
rap - ture now burst on my sight;___ An - gels de-scend - ing bring from a -
Sav - ior am hap-py and blest;___ Watch-ing and wait - ing, look - ing a -



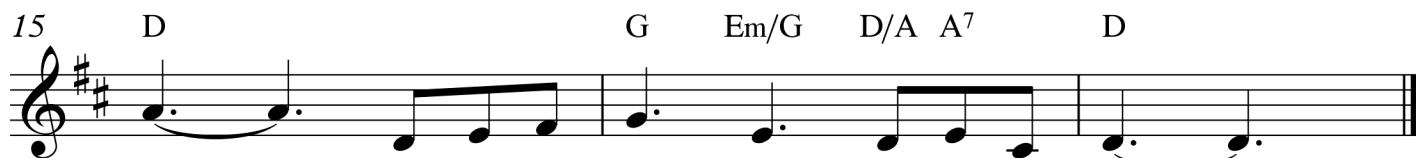
God,___ Born of His Spir - it, washed in His blood. ___
bove,___ Ech - oes of mer - cy, whis-pers of love. ___
bove,___ Filled with His good - ness, lost in His love. ___



This is my sto - ry, this is my song, Prais-ing my



Sav - ior all the day long;___ This is my sto - ry, this is my



song,___ Prais-ing my Sav - ior all the day long. ___

Folk Song: Arkansas Traveler

“The Arkansas Traveler” is an old American folk song dating back to the 1800s. Its origins and author are unknown- some credit it to Sandford C. Faulkner, who began performing a version around 1850, but many believe he may have simply performed his version of a song he had heard sung by others. Regardless of where it came from, the tune has been well-loved by the American people for many years. Different versions of it have been performed by various singers and fiddlers, and it has been referenced and used in many forms of media, from *The Little House on the Prairie* to *Looney Tunes*!

The lyrics tell the humorous story of a traveler running into an old man happily playing his fiddle despite his cabin filling up with rain. When he advises the man to patch up his roof, the old man scoffs that he can't because it's raining. When the traveler instead recommends that he patch it up when it's sunny, the man exclaims “My cabin never leaks when it doesn't rain.”

Arkansas made it their official state song from 1949-1963, and in 1987, it was named a historic state song. There is even an award in Arkansas called “The Arkansas Traveler!” Every year it is presented to a person who has made outstanding contributions to Arkansas and its people. The song remains popular in American culture today, passed on through the years as a lively tune that honors our history. With its amusing lyrics and catchy tune, it's no wonder that the song has been loved by audiences of all ages throughout many generations!

Folk Song: Arkansas Traveler Lyrics

Once upon a time in Arkansas
An old man sat at his little cabin door
And he fiddled at a tune that he liked to hear
A jolly old tune that he played by ear
It was raining hard but the fiddler didn't care
He sawed away at the popular air
And his roof leaked like a waterfall
But it didn't seem to bother the man at all.

A traveler was riding by that day
And he stopped to hear him a-practicin' away
The cabin was afloat and his feet were wet
But still the old man didn't seem to fret
So the stranger said, "Now the way it seems to me
You'd better mend your roof," said he.
But the old man said as he played away
"I couldn't mend it now, it's a rainy day."

The traveler replied, "That's all quite true,
But this, I think, is the thing to do;
Get busy on a day that is fair and bright,
Then patch the old roof till it's good and tight."
But the old man kept on a-playing at his reel,
And tapped the ground with his leathery heel.
"Get along," said he, "for you give me a pain;
My cabin never leaks when it doesn't rain."

Arkansas Traveler 1

Bluegrass

D G D A

4 D G D

7 D G 1. A D 2. A D

10 D G D A D A

13 D A D G D A

16 D G 1. A D 2. A D



Poetry Recitation & Copywork

Poetry Selections

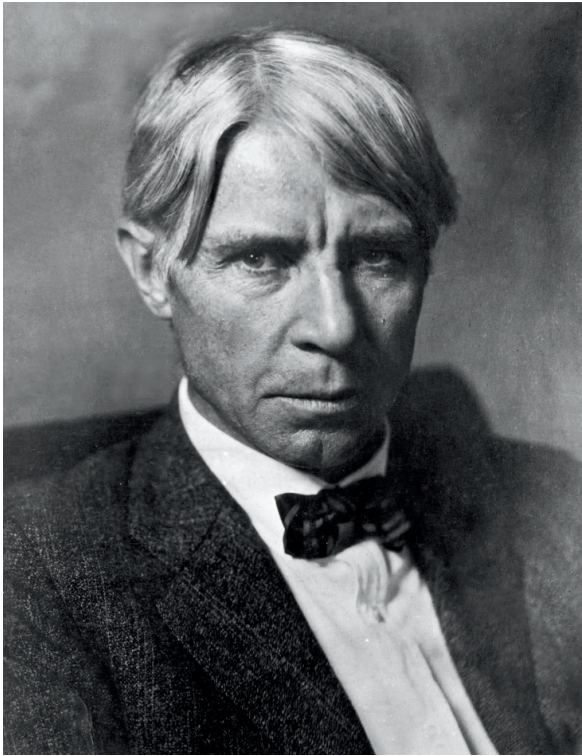
This session's featured poet is Carl Sandburg. We've included six poetry selections (three from our featured poet and three from various poets) for your kids and teens to read, listen to, memorize, and recite. They are:

- The People, Yes
- Fog
- Hope is a Tattered Flag
- The Instinct of Hope
- To Hope
- "Hope" is the Thing With Feathers

For copywork, we have included Zaner-Bloser style handwriting sheets for primary, elementary, and cursive, as well as college-ruled for older students. The poems we have chosen are:

- Hope is a Tattered Flag
- The Instinct of Hope
- To Hope
- "Hope" is the Thing With Feathers

"Poetry is the opening and closing of a door, leaving those who look through to guess about what is seen during the moment."



Carl Sandburg

January 6, 1878 – July 22, 1967

Carl Sandburg was an American writer, poet, editor, and biographer best known for his unique blend of storytelling.

Born to a Swedish immigrant family in 1878, his work captured the essence of modern city life in America through vivid imagery and rhythmic verse.

Sandburg was a unique storyteller, bringing to life the people and places around him through his writing. He grew up in Galesburg, Illinois, where his family struggled to make ends meet.

Carl spent much of his early years working at various jobs, including driving a milk wagon and working as a porter, a bricklayer, a farm laborer, and a coal heaver. He later served in the military during the Spanish-American War, but never actively fought in battle.

Eventually, he moved to Wisconsin, where he later met his wife. In 1912, Carl moved again to Chicago with his wife and daughter and became a journalist for the Chicago Daily News. There he wrote poetry, biographies, and novels, marking the beginning of his writing career.

His most famous work was his collection "Chicago Poems," which captured the energy and diversity of the city. He wrote of its inhabitants and their hardships, the bustling industry and workers, and the city's open skies. Sandburg's work often explored the beauty and fragility of life in a modern city, and his poetic voice resonated with readers around the world. He gave a voice to those in the working class, and his poetry was an unflinching look at the hardships that many people faced.

During the Great Depression, Sandburg was a great source of inspiration and hope. He wrote extensively about poverty and economic hardship, offering a more personal and humane view of the situation. His poetry and speeches called on people to work together despite their struggles, celebrating what they had instead of lamenting what they didn't.

Throughout his life, Sandburg wrote over twenty books of poetry, prose, and biography. He was awarded three Pulitzer Prizes, one for his poetry collection "Cornhuskers," one for "Complete Poems," and a third for his biography of Abraham Lincoln. By the end of his life, Sandburg was widely regarded as one of America's greatest poets.

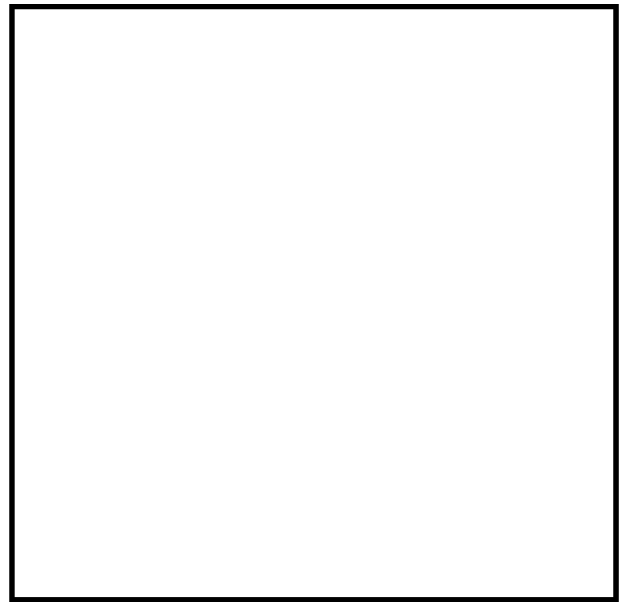
Upon Carl's death, President Lyndon B. Johnson remarked, "Carl Sandburg was more than the voice of America, more than the poet of its strength and genius. He was America. We knew and cherished him as the bard of democracy, the echo of the people, our conscience, and chronicler of truth and beauty and purpose." Even today, his works continue to leave a mark on the American people, reminding us that there is hope and strength to be found even in the darkest of times.

Poet Study

Poet: _____

Date of Birth: _____

Place of Birth: _____



3 Facts About the Poet:

Best Known Poems by the Poet:

Carl Sandburg Selections

*(Note: "The People, Yes" is a 300-page poem.
Below is just an excerpt.)*

The People, Yes

by Carl Sandburg

The people will live on.
The learning and blundering people will live on.
They will be tricked and sold and again sold
And go back to the nourishing earth for footholds,
The people so peculiar in renewal and comeback,
You can't laugh off their capacity to take it.
The mammoth rests between his cyclonic dramas.

The people so often sleepy, weary, enigmatic,
is a vast huddle with many units saying:

"I earn my living.

I make enough to get by
and it takes all my time.

If I had more time

I could do more for myself
and maybe for others.

I could read and study
and talk things over
and find out about things.

It takes time.

I wish I had the time."

The people is a tragic and comic two-face:
hero and hoodlum: phantom and gorilla
twisting to moan with a gargoyle mouth: "They
buy me and sell me . . . it's a game . . .
sometime I'll break loose . . ."

Once having marched
Over the margins of animal necessity,
Over the grim line of sheer subsistence
Then man came

To the deeper rituals of his bones,
To the lights lighter than any bones,
To the time for thinking things over,
To the dance, the song, the story,
Or the hours given over to dreaming,
Once having so marched.

Between the finite limitations of the five senses
and the endless yearnings of man for the beyond
the people hold to the humdrum bidding of work
and food
while reaching out when it comes their way
for lights beyond the prison of the five senses,
for keepsakes lasting beyond any hunger or death.
This reaching is alive.
The panderers and liars have violated and smutted
it.

Yet this reaching is alive yet
for lights and keepsakes.
The people know the salt of the sea
and the strength of the winds
lashing the corners of the earth.
The people take the earth
as a tomb of rest and a cradle of hope.
Who else speaks for the Family of Man?
They are in tune and step
with constellations of universal law.

Carl Sandburg Selections

The People, Yes (continued)

by Carl Sandburg

The people is a polychrome,
a spectrum and a prism
held in a moving monolith,
a console organ of changing themes,
a clavilux of color poems
wherein the sea offers fog
and the fog moves off in rain
and the labrador sunset shortens
to a nocturne of clear stars
serene over the shot spray
of northern lights.

The steel mill sky is alive.
The fire breaks white and zigzag
shot on a gun-metal gloaming.
Man is a long time coming.
Man will yet win.
Brother may yet line up with brother:

This old anvil laughs at many broken hammers.
There are men who can't be bought.
The fireborn are at home in fire.
The stars make no noise.
You can't hinder the wind from blowing.
Time is a great teacher.
Who can live without hope?

In the darkness with a great bundle of grief
the people march.
In the night, and overhead a shovel of stars for
keeps, the people march:
"Where to? what next?"

Hope Is A Tattered Flag

by Carl Sandburg

Hope is a tattered flag and a dream of time.
Hope is a heartspun word, the rainbow, the
shadblow in white
The evening star inviolable over the coal mines,
The shimmer of northern lights across a bitter winter
night,
The blue hills beyond the smoke of the steel works,
The birds who go on singing to their mates in
peace, war, peace,
The ten-cent crocus bulb blooming in a used-car
salesroom,
The horseshoe over the door, the luckpiece in the
pocket,
The kiss and the comforting laugh and resolve—
Hope is an echo, hope ties itself yonder, yonder.
The spring grass showing itself where least
expected,
The rolling fluff of white clouds on a changeable
sky,
The broadcast of strings from Japan, bells from
Moscow,
Of the voice of the prime minister of Sweden carried
Across the sea in behalf of a world family of nations
And children singing chorals of the Christ child
And Bach being broadcast from Bethlehem,
Pennsylvania
And tall skyscrapers practically empty of tenants
And the hands of strong men groping for handholds
And the Salvation Army singing God loves us...

Poetry Selections

Fog

By Carl Sandburg

The fog comes
on little cat feet.
It sits looking
over harbor and city
on silent haunches
and then moves on.

"Hope" is the Thing with Feathers

by Emily Dickenson

"Hope" is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -

And sweetest - in the Gale - is heard -
And sore must be the storm -
That could abash the little Bird
That kept so many warm -

I've heard it in the chilliest land -
And on the strangest Sea -
Yet - never - in Extremity,
It asked a crumb - of me.

The Instinct of Hope

by John Clare

Is there another world for this frail dust
To warm with life and be itself again?
Something about me daily speaks there must,
And why should instinct nourish hopes in vain?
'Tis nature's prophesy that such will be,
And everything seems struggling to explain
The close sealed volume of its mystery.
Time wandering onward keeps its usual pace
As seeming anxious of eternity,
To meet that calm and find a resting place.
E'en the small violet feels a future power
And waits each year renewing blooms to bring,
And surely man is no inferior flower
To die unworthy of a second spring?

Poetry Selections

To Hope

by John Keats

When by my solitary hearth I sit,
And hateful thoughts enwrap my soul in gloom;
When no fair dreams before my "mind's eye" flit,
And the bare heath of life presents no bloom;
Sweet Hope, ethereal balm upon me shed,
And wave thy silver pinions o'er my head!

Whene'er I wander, at the fall of night,
Where woven boughs shut out the moon's bright
ray,
Should sad Despondency my musings fright,
And frown, to drive fair Cheerfulness away,
Peep with the moonbeams through the leafy roof,
And keep that fiend Despondence far aloof!

Should Disappointment, parent of Despair,
Strive for her son to seize my careless heart;
When, like a cloud, he sits upon the air,
Preparing on his spell-bound prey to dart:
Chase him away, sweet Hope, with visage bright,
And fright him as the morning frightens night!

Whene'er the fate of those I hold most dear
Tells to my fearful breast a tale of sorrow,
O bright-eyed Hope, my morbid fancy cheer;
Let me awhile thy sweetest comforts borrow:
Thy heaven-born radiance around me shed,
And wave thy silver pinions o'er my head!

Should e'er unhappy love my bosom pain,
From cruel parents, or relentless fair;
O let me think it is not quite in vain
To sigh out sonnets to the midnight air!
Sweet Hope, ethereal balm upon me shed,
And wave thy silver pinions o'er my head!

In the long vista of the years to roll,
Let me not see our country's honour fade:
O let me see our land retain her soul,
Her pride, her freedom; and not freedom's shade.
From thy bright eyes unusual brightness shed---
Beneath thy pinions canopy my head!

Let me not see the patriot's high bequest,
Great Liberty! how great in plain attire!

With the base purple of a court oppress'd,
Bowing her head, and ready to expire:
But let me see thee stoop from heaven on wings
That fill the skies with silver glitterings!

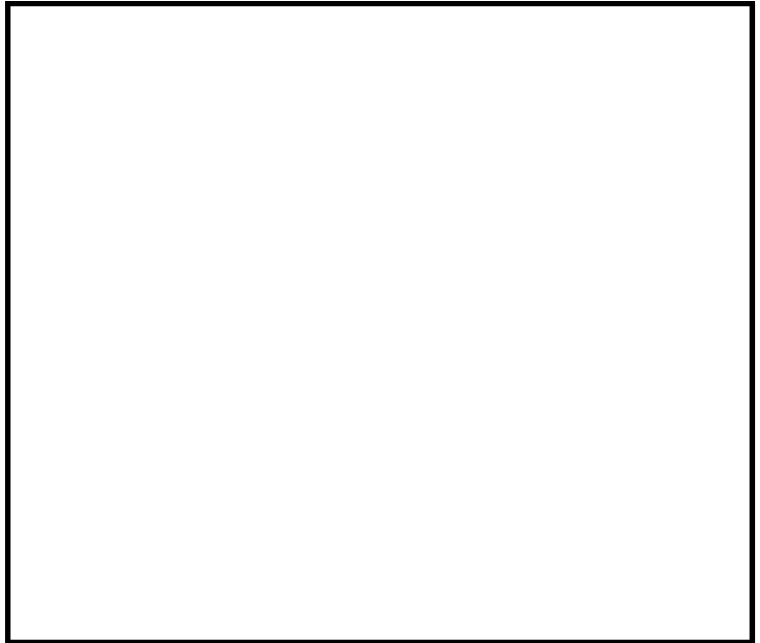
And as, in sparkling majesty, a star
Gilds the bright summit of some gloomy cloud;
Brightening the half veil'd face of heaven afar:
So, when dark thoughts my boding spirit shroud,
Sweet Hope, celestial influence round me shed,
Waving thy silver pinions o'er my head!

Poetry Study

Title:

Type of Poem:

Use the box to at right to draw a picture of what the poem brings to mind.



Write one thing you liked and did not like about the poem:

Write three adjectives about the poem.

Compose a few lines of your own poem inspired by this work

Hope is a tattered flag

and a dream of time.

Hope is a heartspun word,

the rainbow, the shadblow

in white

The evening star inviolable

over the coal mines,

The shimmer of northern

lights across a bitter

winter night,

The blue hills beyond the

smoke of the steel works,

The birds who go on singing

to their mates in peace,

war, peace,

The ten-cent crocus bulb

blooming in a used-car

salesroom,

The horseshoe over the

door, the luckpiece in the

pocket,

The kiss and the comforting

laugh and resolve-

Hope is an echo, hope ties

itself yonder, yonder.

The spring grass showing

itself where least expected,

The rolling fluff of white

clouds on a changeable sky,

The broadcast of strings

from Japan, bells from

Moscow,

Of the voice of the prime

minister of Sweden carried

Across the sea in behalf

of a world family of

nations

And children singing chorals

of the Christ child

And Bach being broadcast

from Bethlehem, Pennsylvania

And tall skyscrapers

practically empty of

tenants

And the hands of strong

men groping for handholds

And the Salvation Army

singing God loves us...

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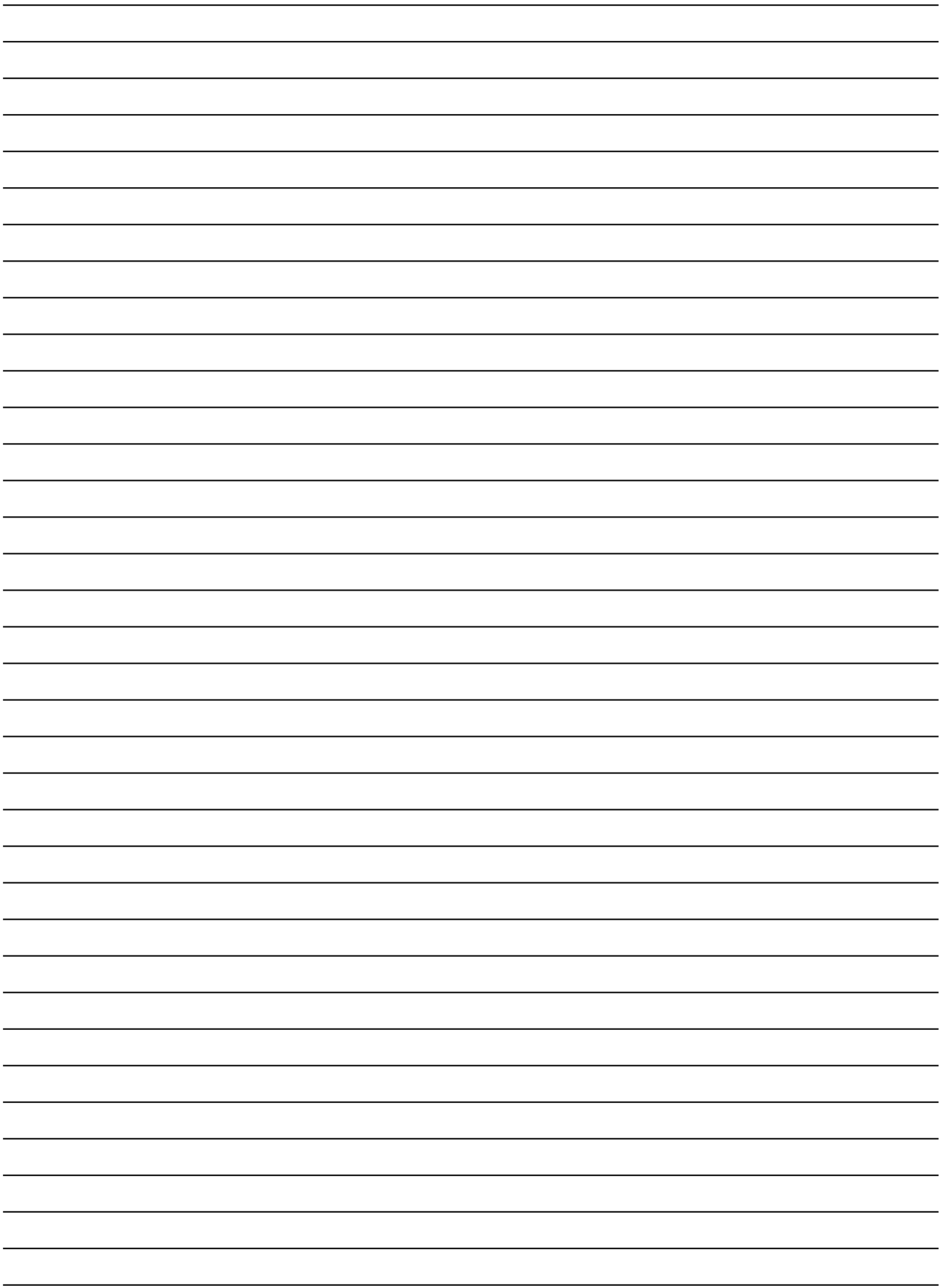
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The Instinct of Hope,

by John Clare

Is there another world for

this frail dust

To warm with life and be

itself again?

Something about me daily

speaks there must,

And why should instinct

nourish hopes in vain?

'Tis nature's prophesy that

such will be,

And everything seems

struggling to explain

The close sealed volume of
its mystery.

Time wandering onward

keeps its usual pace

As seeming anxious of
eternity,

To meet that calm and find

a resting place.

E'en the small violet feels

a future power

And waits each year

renewing blooms to bring,

And surely man is no

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To die unworthy of a

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The close sealed volume of its

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Time wandering onward keeps its

usual pace

As seeming anxious of eternity,

To meet that calm and find a

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Even the small violet feels a future

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And awaits each year renewing

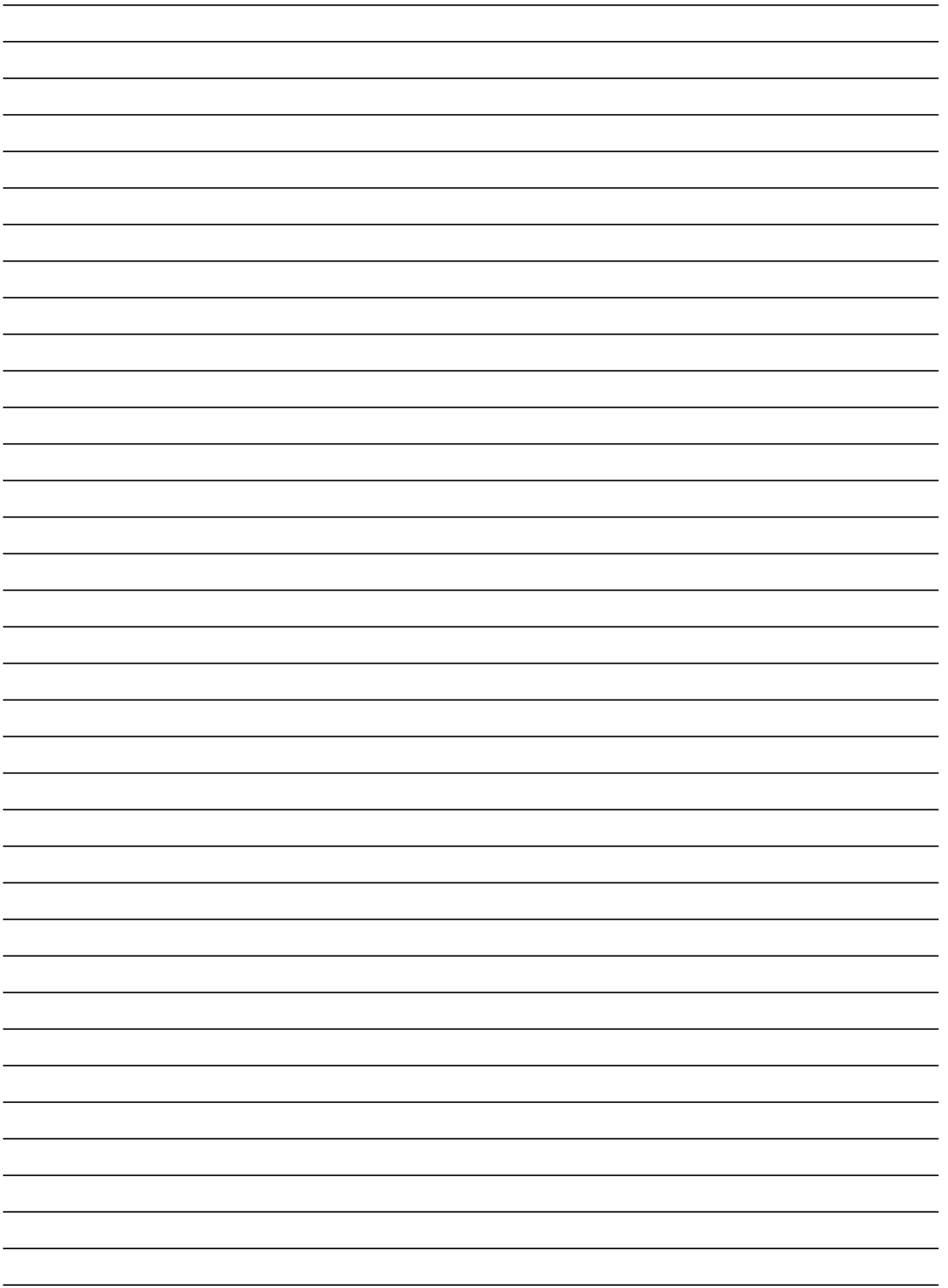
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When by my solitary

hearth I sit,

And hateful thoughts

enwrap my soul in gloom;

When no fair dreams

before my "mind's eye" flit,

And the bare heath of life

presents no bloom;

Sweet Hope, ethereal balm

upon me shed,

And wave thy silver pinions

o'er my head!

Whene'er I wander, at the

fall of night,

Where woven boughs shut

out the moon's bright ray,

Should sad Despondency my

musings fright,

And frown, to drive fair

Cheerfulness away,

Peep with the moonbeams

through the leafy roof,

And keep that fiend

Despondence far aloof!

Should Disappointment,

parent of Despair,

Strive for her son to seize

my careless heart;

When, like a cloud, he sits

upon the air,

Preparing on his

spell-bound prey to dart:

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And fright him as the

morning frightens night!

Whene'er the fate of

those I hold most dear

Tells to my fearful breast

a tale of sorrow,

O bright-eyed Hope,

my morbid fancy cheer;

Let me awhile thy

sweetest comforts borrow:

Thy heaven-born radiance

around me shed,

And wave thy silver pinions

o'er my head!

Should e'er unhappy love

my bosom pain,

From cruel parents,

or relentless fair;

O let me think it is not

quite in vain

To sigh out sonnets to the

midnight air!

Sweet Hope, ethereal balm

upon me shed,

And wave thy silver

pinions o'er my head!

In the long vista of the

years to roll,

Let me not see our

country's honour fade:

O let me see our land

retain her soul,

Her pride, her freedom;

and not freedom's shade.

From thy bright eyes

unusual brightness shed---

Beneath thy pinions canopy

my head!

Let me not see the

patriot's high bequest,

Great Liberty! how great

in plain attire!

With the base purple of a

court oppress'd,

Bowing her head, and ready

to expire:

But let me see thee stoop

from heaven on wings

That fill the skies with

silver glitterings!

And as, in sparkling majesty,

a star

Gilds the bright summit of

some gloomy cloud;

Brightening the half veil'd

face of heaven afar:

So, when dark thoughts my

boding spirit shroud,

Sweet Hope, celestial

influence round me shed,

Waving thy silver pinions

o'er my head!

When by my solitary hearth I sit,

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O bright-eyed Hope, my morbid fancy cheer;

Let me awhile thy sweetest comforts borrow:

Thy heaven-born radiance around me shed,

And wave thy silver pinions o'er my head!

Should e'er unhappy love my bosom pain,

From cruel parents, or relentless fair;

○ let me think it is not quite in vain

To sigh out sonnets to the midnight air!

Sweet Hope, ethereal balm upon me shed,

And wave thy silver pinions o'er my head!

In the long vista of the years to roll,

Let me not see our country's honour fade:

○ let me see our land retain her soul,

Her pride, her freedom; and not freedom's shade.

From thy bright eyes unusual brightness shed---

Beneath thy pinions canopy my head!

Let me not see the patriot's high bequest,

Great Liberty! how great in plain attire!

With the base purple of a court oppress'd,

Bowing her head, and ready to expire:

But let me see thee stoop from heaven on wings

That fill the skies with silver glitterings!

And as, in sparkling majesty, a star

Gilds the bright summit of some gloomy cloud;

Brightening the half veil'd face of heaven afar:

So, when dark thoughts my boding spirit shroud,

Sweet Hope, celestial influence round me shed,

Waving thy silver pinions o'er my head!

When by my solitary hearth I sit,

And hateful thoughts enwrap my

soul in gloom;

When no fair dreams before my

"mind's eye" flit,

And the bare heath of life presents

no bloom;

Sweet Hope, ethereal balm upon me

shed,

And wave thy silver pinions o'er

my head!

Whene'er I wander, at the fall of

night,

Where woven boughs shut out the

moon's bright ray,

Should sad Despondency my

musings fright,

And frown, to drive fair

Cheerfulness away,

Peep with the moonbeams through

the leafy roof,

And keep that fiend Despondence

far aloof!

Should Disappointment, parent

of Despair,

Strive for her son to seize my

careless heart;

When, like a cloud, he sits upon

the air,

Preparing on his spell-bound

prey to dart:

Chase him away, sweet Hope,

with visage bright,

And fright him as the morning

frightens night!

Whene'er the fate of those I hold

most dear

Tells to my fearful breast a tale

of sorrow,

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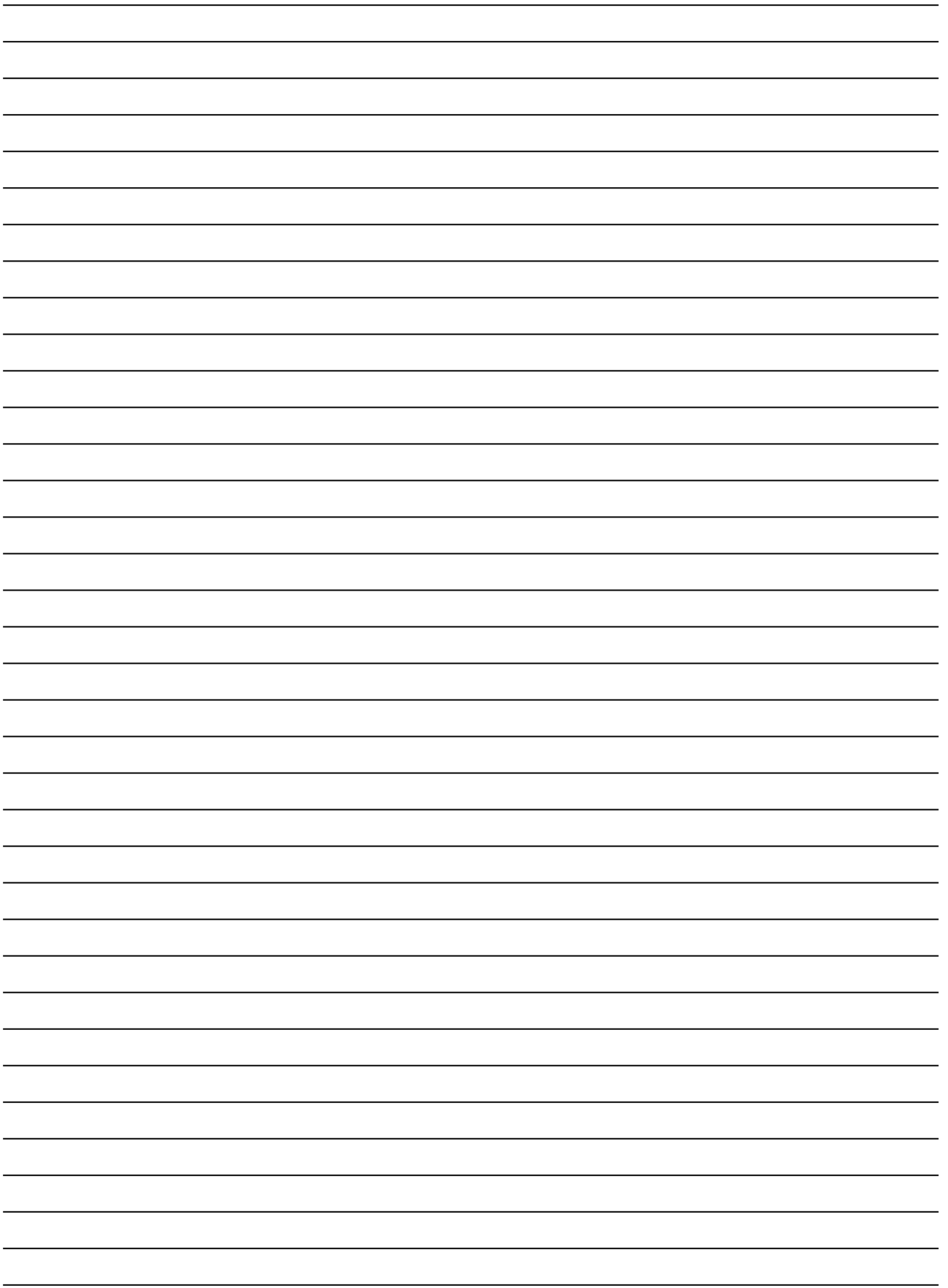
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And never stops - at all -

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And sore must be the storm

That could abash the little

Bird

That kept so many warm —

I've heard it in the chillest

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And on the strangest Sea -

Yet - never - in Extremity,

It asked a crumb - of me.

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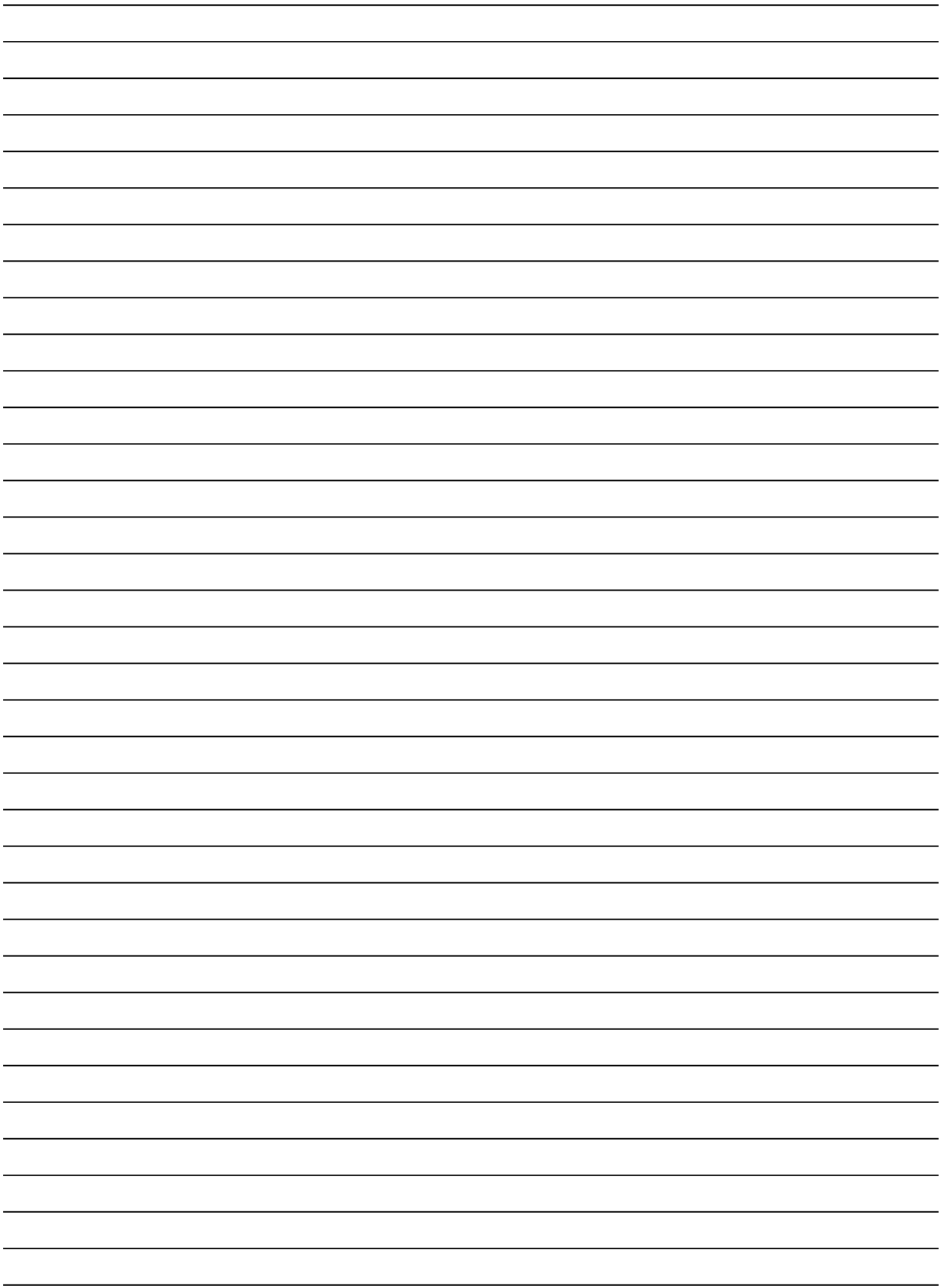
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Tea Times

In this session, we are giving you six recipes for our hospitality tea: Mock Apple Pie, Water Pie, Tomato Soup Spice Cake, Chocolate Wacky Cake, Bread Pudding, and a Butterless, Milkless, Eggless Cake.

We will also have a mythology tea, a storytime tea, a fable tea, a fairy tale tea, and a music tea:

Mythology Tea: *A Wonder Book*, "The Golden Touch," by Nathaniel Hawthorne

Storytime Tea: *A Little Princess*, Chapters 8 & 9: "In the Attic" & "Melchisedec," by Frances Hodgson Burnett

Fairy Tale Tea: "Little Snow-White," by The Brothers Grimm

Fable Teatime: *Aesop's Fables*, "The Town Mouse and the Country Mouse," by Aesop

Music Teatime: "Brother, Can You Spare a Dime?"

"Hope is being able to see that there is light despite all of the darkness."

~ Desmond Tutu

Tea Times

Mock Apple Pie



Ingredients

Pie:

- 2 c water
- 1 c white sugar
- 2 tsp cream of tartar
- 30 Ritz crackers
- ½ tsp ground cinnamon
- 1 T lemon juice
- 1 (9 inch) prepared pie shell

Topping:

- 1 c crushed Ritz crackers
- ½ c packed brown sugar
- ½ tsp ground cinnamon
- ⅓ c butter, melted

Directions

Preheat the oven to 425° F.

Making the pie:

Bring water, sugar, and cream of tartar to a boil in a medium saucepan over medium-high heat. Drop in whole crackers and boil for 5 minutes. Remove from the heat and pour mixture into pie shell; sprinkle with cinnamon and drizzle with lemon juice.

Making the topping:

Mix crushed crackers, brown sugar, melted butter, and cinnamon together in a small bowl; sprinkle over pie filling.

Bake in oven for 15 minutes. Reduce the heat to 375° F and continue to bake for 15 to 20 more minutes. Serve warm.

Water Pie

Ingredients

1 9-inch deep-dish pie crust
1½ c water
4 T all-purpose flour
1 c sugar
2 tsp vanilla extract
5 T butter, cut into small pieces

Directions

Preheat oven to 400° F. Pour 1½ c water into the unbaked pie crust.

In a small bowl, stir together flour and sugar. Sprinkle this mixture evenly over the water in the crust, but don't stir yet. Drizzle the vanilla over the water in the pie crust and sprinkle pats of butter over the top.

Bake for 30 minutes at 400°, then reduce heat to 375° and continue cooking for an additional 30 minutes, covering the sides of crust if needed to prevent burning. The pie will be watery when you pull it out of the oven but will gel as it cools. Allow to cool completely, and then cover and place in the fridge until chilled before cutting.



Tomato Soup Spice Cake



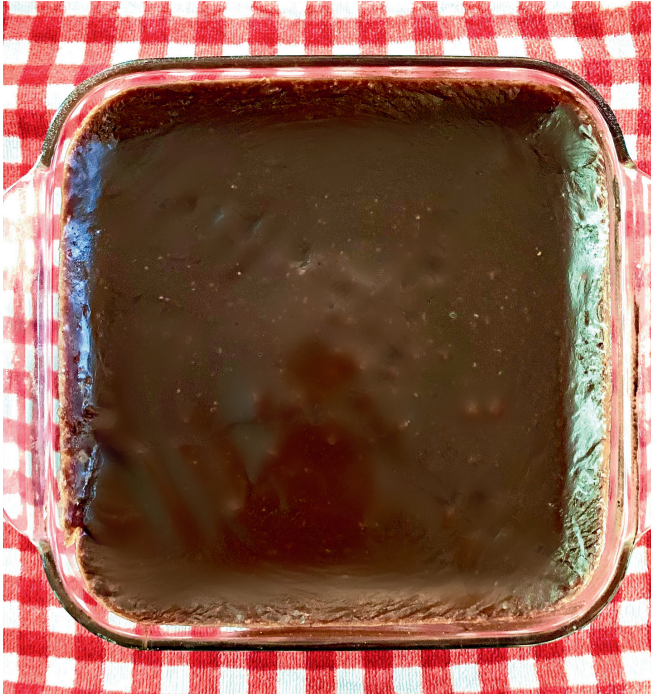
Ingredients

2 c flour
1 ½ tsp cinnamon
1 tsp baking soda
½ tsp ground nutmeg
¼ tsp ground cloves
¼ tsp baking powder
¼ tsp salt
¼ c softened butter
1 c granulated sugar
1 egg
1 10 oz can of tomato soup

Directions

Combine tomato soup and baking soda in a bowl and set aside. Beat sugar, butter, egg, cinnamon, cloves, and salt in a large bowl with an electric mixer until smooth. Mix in tomato soup and soda mixture; stir in flour. Pour cake batter into a greased baking dish and bake for one hour at 375° F.

Chocolate Wacky Cake



Ingredients

Cake

1 ½ c all-purpose flour
1 c granulated sugar
¼ c unsweetened cocoa powder
½ tsp kosher salt
1 tsp baking soda
1 tsp vanilla extract
1 tsp white vinegar
⅓ c vegetable oil
1 c water

Frosting

3 T unsalted butter, softened
3 T unsweetened cocoa powder
1 T honey
1 tsp vanilla extract
1 c confectioners' sugar
3 T whole milk, or heavy cream

Directions

Preheat oven to 350° F. Line an 8x8-inch baking dish with parchment paper or spray with nonstick cooking spray.

In a large bowl, combine flour, sugar, cocoa, salt, and baking soda. Whisk to combine.

Add vanilla, vinegar, oil, and water to the dry ingredients, and stir using a spatula or whisk until ingredients are fully combined.

Pour batter into the prepared pan and bake for 30-35 minutes. When an inserted toothpick is removed with a few crumbs (not clean!) the cake is done. Let it cool while you prepare the frosting.

For the frosting:

With a hand-held mixer, combine room-temperature butter, cocoa, honey, vanilla, and confectioners' sugar. Slowly add milk, one tablespoon at a time, until you reach desired consistency. Spread over cooled cake.

Bread Pudding

Ingredients

2 large eggs, room temperature
2 c whole milk
¼ c butter, cubed
¾ c sugar
¼ tsp salt
1 tsp ground cinnamon
½ tsp ground nutmeg
1 tsp vanilla extract
4½ to 5 c soft bread cubes (about 9 slices)
½ c raisins, optional

VANILLA SAUCE:

⅓ c sugar
2 T cornstarch
¼ tsp salt
1⅔ c cold water
3 T butter
2 tsp vanilla extract
¼ tsp ground nutmeg



Directions

In a large bowl, beat eggs. Combine milk and butter and add this to the eggs along with sugar, salt, spices, and vanilla. Add bread cubes, and if desired, raisins; stir gently.

Pour into a well-greased 11x7-inch baking dish. Bake at 350° for 40-45 minutes, or until a knife inserted 1 inch from the edge comes out clean.

Meanwhile, for sauce, combine the sugar, cornstarch, and salt in a saucepan. Stir in water until smooth. Bring to a boil over medium heat; cook and stir until thickened, about 2 minutes. Remove from the heat. Stir in the butter, vanilla, and nutmeg. Serve with warm pudding.

Butterless, Milkless, Eggless Cake



Ingredients

1 c white sugar
2 T shortening
½ tsp ground cinnamon
½ tsp ground nutmeg
½ tsp ground allspice
½ tsp salt
1 c raisins
1 ½ c water
1 tsp baking soda
2 c all-purpose flour
1 tsp baking powder

Directions

Preheat oven to 350°. Lightly grease one 8 or 9-inch cake pan.

In a saucepan over medium-high heat, combine the sugar, shortening, ground cinnamon, ground nutmeg, ground allspice, salt, raisins, and water. Bring to a boil and continue boiling for 5 minutes. Remove from heat and let cool.

Sift the flour, baking powder, and baking soda together. Add the flour mixture to the cooled raisin mixture. Stir until just combined. Pour batter into greased pan and bake for 20 minutes.

A Wonder Book for Girls and Boys

Nathaniel Hawthorne

Chapter 2. The Golden Touch

Shadow Brook Introductory to "The Golden Touch"

At noon, our juvenile party assembled in a dell, through the depths of which ran a little brook. The dell was narrow, and its steep sides, from the margin of the stream upward, were thickly set with trees, chiefly walnuts and chestnuts, among which grew a few oaks and maples. In the summer time, the shade of so many clustering branches, meeting and intermingling across the rivulet, was deep enough to produce a noontide twilight. Hence came the name of Shadow Brook. But now, ever since autumn had crept into this secluded place, all the dark verdure was changed to gold, so that it really kindled up the dell, instead of shading it. The bright yellow leaves, even had it been a cloudy day, would have seemed to keep the sunlight among them; and enough of them had fallen to strew all the bed and margin of the brook with sunlight, too. Thus the shady nook, where summer had cooled herself, was now the sunniest spot anywhere to be found.

The little brook ran along over its pathway of gold, here pausing to form a pool, in which minnows were darting to and fro; and then it hurried onward at a swifter pace, as if in haste to reach the lake; and, forgetting to look whither it went, it tumbled over the root of a tree, which stretched quite across its current. You would have laughed to hear how noisily it babbled about this accident. And even after it had run onward, the brook still kept talking to itself, as if it were in a maze. It was wonder-smitten, I suppose, at finding its dark dell so illuminated, and at hearing the prattle and merriment of so many children. So it stole away as quickly as it could, and hid itself in the lake.

In the dell of Shadow Brook, Eustace Bright and his little friends had eaten their dinner. They had brought plenty of good things from Tanglewood, in their baskets, and had spread them out on the stumps of trees, and on mossy trunks, and had feasted merrily, and made a very nice dinner indeed. After it was over, nobody felt like stirring.

"We will rest ourselves here," said several of the children, "while Cousin Eustace tells us another of his pretty stories."

Cousin Eustace had a good right to be tired, as well as the children, for he had performed great feats on that memorable forenoon. Dandelion, Clover, Cowslip, and Buttercup were almost most persuaded that he had winged slippers, like those which the Nymphs gave Perseus; so often had the student shown himself at the tip-top of a nut-tree, when only a moment before he had been standing on the ground. And then, what showers of walnuts had he sent rattling down upon their heads, for their busy little hands to gather into the baskets! In short, he had been as active as a squirrel or a monkey, and now, flinging himself down on the yellow leaves, seemed inclined to take a little rest.

But children have no mercy nor consideration for anybody's weariness; and if you had but a single breath left, they would ask you to spend it in telling them a story.

"Cousin Eustace," said Cowslip, "that was a very nice story of the Gorgon's Head. Do you think you could tell us another as good?"

"Yes, child," said Eustace, pulling the brim of his cap over his eyes, as if preparing for a nap. "I can tell you a dozen, as good or better, if I choose."

"O Primrose and Periwinkle, do you hear what he says?" cried Cowslip, dancing with delight. "Cousin Eustace is going to tell us a dozen better stories than that about the Gorgon's Head!"

"I did not promise you even one, you foolish little Cowslip!" said Eustace, half pettishly.

"However, I suppose you must have it. This is the consequence of having earned a reputation! I wish I were a great deal duller than I am, or that I had never shown half the bright qualities with which nature has endowed me; and then I might have my nap out, in peace and comfort!"

But Cousin Eustace, as I think I have hinted before, was as fond of telling his stories as the children of hearing them. His mind was in a free and happy state, and took delight in its own activity, and scarcely required any external impulse to set it at work.

How different is this spontaneous play of the intellect from the trained diligence of maturer years, when toil has perhaps grown easy by long habit, and the day's work may have become essential to the day's comfort, although the rest of the matter has bubbled away! This remark, however, is not meant for the children to hear.

Without further solicitation, Eustace Bright proceeded to tell the following really splendid story. It had come into his mind as he lay looking upward into the depths of a tree, and observing how the touch of Autumn had transmuted every one of its green leaves into what resembled the purest gold. And this change, which we have all of us witnessed, is as wonderful as anything that Eustace told about in the story of Midas.

The Golden Touch

Once upon a time, there lived a very rich man, and a king besides, whose name was Midas; and he had a little daughter, whom nobody but myself ever heard of, and whose name I either never knew, or have entirely forgotten. So, because I love odd names for little girls, I choose to call her Marygold.

This King Midas was fonder of gold than of anything else in the world. He valued his royal crown chiefly because it was composed of that precious metal. If he loved anything better, or half so well, it was the one little maiden who played so merrily around her father's footstool. But the more Midas loved his daughter, the more did he desire and seek for wealth. He thought, foolish man! that the best thing he could possibly do for this dear child would be to bequeath her the immensest pile of yellow, glistening coin, that had ever been heaped together since the world was made. Thus, he gave all his thoughts and all his time to this one purpose.

If ever he happened to gaze for an instant at the gold-tinted clouds of sunset, he wished that they were real gold, and that they could be squeezed safely into his strong box. When little Marygold ran to meet him, with a bunch of buttercups and dandelions, he used to say, "Poh, poh, child! If these flowers were as golden as they look, they would be worth the plucking!"

And yet, in his earlier days, before he was so entirely possessed of this insane desire for riches, King Midas had shown a great taste for flowers. He had planted a garden, in which grew the biggest and beautifullest and sweetest roses that any mortal ever saw or smelt. These roses were still growing in the garden, as large, as lovely, and as fragrant, as when Midas used to pass whole hours in gazing at them, and inhaling their perfume. But now, if he looked at them at all, it was only to calculate how much the garden would be worth if each of the innumerable rose-petals were a thin plate of gold. And though he once was fond of music (in spite of an idle story about his ears, which were said to resemble those of an ass), the only music for poor Midas, now, was the chink of one coin against another.

At length, as people always grow more and more foolish, unless they take care to grow wiser and wiser, Midas had got to be so exceedingly unreasonable, that he could scarcely bear to see or touch any object that was not gold. He made it his custom, therefore, to pass a large portion of every day in a dark and dreary apartment, under ground, at the basement of his palace. It was here that he kept his wealth. To this dismal hole—for it was little better than a dungeon—Midas betook himself, whenever he wanted to be particularly happy. Here, after carefully locking the door, he would take a bag of gold coin, or a gold cup as big as a washbowl, or a heavy golden bar, or a peck-measure of gold-dust, and bring them from the obscure corners of the room into the one bright and narrow sunbeam that fell from the dungeon-like window. He valued the sunbeam for no other reason but that his treasure would not shine without its help. And then would he reckon over the coins in the bag; toss up the bar, and catch it as it came down; sift the gold-dust through his fingers; look at the funny image of his own face, as reflected in the burnished circumference of the cup; and whisper to himself, "O Midas, rich King Midas, what a happy man art thou!" But it was laughable to see how the image of his face kept grinning at him, out of the polished surface of the cup. It seemed to be aware of his foolish behavior, and to have a naughty inclination to make fun of him.

Midas called himself a happy man, but felt that he was not yet quite so happy as he might be. The very tip-top of enjoyment would never be reached, unless the whole world were to become his treasure-room, and be filled with yellow metal which should be all his own.

Now, I need hardly remind such wise little people as you are, that in the old, old times, when King Midas was alive, a great many things came to pass, which we should consider wonderful if they were to happen in our own day and country. And, on the other hand, a great many things take place nowadays, which seem not only wonderful to us, but at which the people of old times would have stared their eyes out. On the whole, I regard our own times as the strangest of the two; but, however that may be, I must go on with my story.

Midas was enjoying himself in his treasure-room, one day, as usual, when he perceived a shadow fall over the heaps of gold; and, looking suddenly up, what should he behold but the figure of a stranger, standing in the bright and narrow sunbeam! It was a young man, with a cheerful and ruddy face. Whether it was that the imagination of King Midas threw a yellow tinge over everything, or whatever the cause might be, he could not help fancying that the smile with which the stranger regarded him had a kind of golden radiance in it. Certainly, although his figure intercepted the sunshine, there was now a brighter gleam upon all the piled-up treasures than before. Even the remotest corners had their share of it, and were lighted up, when the stranger smiled, as with tips of flame and sparkles of fire.

As Midas knew that he had carefully turned the key in the lock, and that no mortal strength could possibly break into his treasure-room, he, of course, concluded that his visitor must be something more than mortal. It is no matter about telling you who he was. In those days, when the earth was comparatively a new affair, it was supposed to be often the resort of beings endowed with supernatural power, and who used to interest themselves in the joys and sorrows of men, women, and children, half playfully and half seriously. Midas had met such beings before now, and was not sorry to meet one of them again. The stranger's aspect, indeed, was so good-humored and kindly, if not beneficent, that it would have been unreasonable to suspect him of intending any mischief. It was far more probable that he came to do Midas a favor. And what could that favor be, unless to multiply his heaps of treasure?

The stranger gazed about the room; and when his lustrous smile had glistened upon all the golden objects that were there, he turned again to Midas.

"You are a wealthy man, friend Midas!" he observed. "I doubt whether any other four walls, on earth, contain so much gold as you have contrived to pile up in this room."

"I have done pretty well,—pretty well," answered Midas, in a discontented tone. "But, after all, it is but a trifle, when you consider that it has taken me my whole life to get it together. If one could live a thousand years, he might have time to grow rich!"

"What!" exclaimed the stranger. "Then you are not satisfied?"

Midas shook his head.

"And pray what would satisfy you?" asked the stranger. "Merely for the curiosity of the thing, I should be glad to know."

Midas paused and meditated. He felt a presentiment that this stranger, with such a golden lustre in his good-humored smile, had come hither with both the power and the purpose of gratifying his utmost wishes. Now, therefore, was the fortunate moment, when he had but to speak, and obtain whatever possible, or seemingly impossible, thing it might come into his head to ask. So he thought, and thought, and thought, and heaped up one golden mountain upon another, in his imagination, without being able to imagine them big enough. At last, a bright idea occurred to King Midas. It seemed really as bright as the glistening metal which he loved so much.

Raising his head, he looked the lustrous stranger in the face.

"Well, Midas," observed his visitor, "I see that you have at length hit upon something that will satisfy you. Tell me your wish."

"It is only this," replied Midas. "I am weary of collecting my treasures with so much trouble, and beholding the heap so diminutive, after I have done my best. I wish everything that I touch to be changed to gold!"

The stranger's smile grew so very broad, that it seemed to fill the room like an outburst of the sun, gleaming into a shadowy dell, where the yellow autumnal leaves—for so looked the lumps and particles of gold—lie strewn in the glow of light.

"The Golden Touch!" exclaimed he. "You certainly deserve credit, friend Midas, for striking out so brilliant a conception. But are you quite sure that this will satisfy you?"

"How could it fail?" said Midas.

"And will you never regret the possession of it?"

"What could induce me?" asked Midas. "I ask nothing else, to render me perfectly happy."

"Be it as you wish, then," replied the stranger, waving his hand in token of farewell. "To-morrow, at sunrise, you will find yourself gifted with the Golden Touch."

The figure of the stranger then became exceedingly bright, and Midas involuntarily closed his eyes. On opening them again, he beheld only one yellow sunbeam in the room, and, all around him, the glistening of the precious metal which he had spent his life in hoarding up.

Whether Midas slept as usual that night, the story does not say. Asleep or awake, however, his mind was probably in the state of a child's, to whom a beautiful new plaything has been promised in the morning. At any rate, day had hardly peeped over the hills, when King Midas was broad awake, and, stretching his arms out of bed, began to touch the objects that were within reach. He was anxious to prove whether the Golden Touch had really come, according to the stranger's promise. So he laid his finger on a chair by the bedside, and on various other things, but was grievously disappointed to perceive that they remained of exactly the same substance as before. Indeed, he felt very much afraid that he had only dreamed about the lustrous stranger, or else that the latter had been making game of him. And what a miserable affair would it be, if, after all his hopes, Midas must content himself with what little gold he could scrape together by ordinary means, instead of creating it by a touch!

All this while, it was only the gray of the morning, with but a streak of brightness along the edge of the sky, where Midas could not see it. He lay in a very disconsolate mood, regretting the downfall of his hopes, and kept growing sadder and sadder, until the earliest sunbeam shone through the window, and gilded the ceiling over his head. It seemed to Midas that this bright yellow sunbeam was reflected in rather a singular way on the white covering of the bed. Looking more closely, what was his astonishment and delight, when he found that this linen fabric had been transmuted to what seemed a woven texture of the purest and brightest gold! The Golden Touch had come to him with the first sunbeam!

Midas started up, in a kind of joyful frenzy, and ran about the room, grasping at everything that happened to be in his way. He seized one of the bed-posts, and it became immediately a fluted golden pillar. He pulled aside a window-curtain, in order to admit a clear spectacle of the wonders which he was performing; and the tassel grew heavy in his hand,—a mass of gold. He took up a book from the table. At his first touch, it assumed the appearance of such a splendidly bound and gilt-edged volume as one often meets with, nowadays; but, on running his fingers through the leaves, behold! it was a bundle of thin golden plates, in which all the wisdom of the book had grown illegible. He hurriedly put on his clothes, and was enraptured to see himself in a magnificent suit of gold cloth, which retained its flexibility and softness, although it burdened him a little with its weight. He drew out his handkerchief, which little Marygold had hemmed for him. That was likewise gold, with the dear child's neat and pretty stitches running all along the border, in gold thread!

Somehow or other, this last transformation did not quite please King Midas. He would rather that his little daughter's handiwork should have remained just the same as when she climbed his knee and put it into his hand.

But it was not worth while to vex himself about a trifle. Midas now took his spectacles from his pocket, and put them on his nose, in order that he might see more distinctly what he was about. In those days, spectacles for common people had not been invented, but were already worn by kings; else, how could Midas have had any? To his great perplexity, however, excellent as the glasses were, he discovered that he could not possibly see through them. But this was the most natural thing in the world; for, on taking them off, the transparent crystals turned out to be plates of yellow metal, and, of course, were worthless as spectacles, though valuable as gold. It struck Midas as rather inconvenient that, with all his wealth, he could never again be rich enough to own a pair of serviceable spectacles.

"It is no great matter, nevertheless," said he to himself, very philosophically. "We cannot expect any great good, without its being accompanied with some small inconvenience. The Golden Touch is worth the sacrifice of a pair of spectacles, at least, if not of one's very eyesight. My own eyes will serve for ordinary purposes, and little Marygold will soon be old enough to read to me."

Wise King Midas was so exalted by his good fortune, that the palace seemed not sufficiently spacious to contain him. He therefore went down stairs, and smiled, on observing that the balustrade of the staircase became a bar of burnished gold, as his hand passed over it, in his descent. He lifted the door-latch (it was brass only a moment ago, but golden when his fingers quitted it), and emerged into the garden. Here, as it happened, he found a great number of beautiful roses in full bloom, and others in all the stages of lovely bud and blossom. Very delicious was their fragrance in the morning breeze. Their delicate blush was one of the fairest sights in the world; so gentle, so modest, and so full of sweet tranquillity, did these roses seem to be.

But Midas knew a way to make them far more precious, according to his way of thinking, than roses had ever been before. So he took great pains in going from bush to bush, and exercised his magic touch most indefatigably; until every individual flower and bud, and even the worms at the heart of some of them, were changed to gold. By the time this good work was completed, King Midas was summoned to breakfast; and as the morning air had given him an excellent appetite, he made haste back to the palace.

What was usually a king's breakfast in the days of Midas, I really do not know, and cannot stop now to investigate. To the best of my belief, however, on this particular morning, the breakfast consisted of hot cakes, some nice little brook trout, roasted potatoes, fresh boiled eggs, and coffee, for King Midas himself, and a bowl of bread and milk for his daughter Marygold. At all events, this is a breakfast fit to set before a king; and, whether he had it or not, King Midas could not have had a better.

Little Marygold had not yet made her appearance. Her father ordered her to be called, and, seating himself at table, awaited the child's coming, in order to begin his own breakfast. To do Midas justice, he really loved his daughter, and loved her so much the more this morning, on account of the good fortune which had befallen him. It was not a great while before he heard her coming along the passageway crying bitterly. This circumstance surprised him, because Marygold was one of the cheerfulest little people whom you would see in a summer's day, and hardly shed a thimbleful of tears in a twelvemonth. When Midas heard her sobs, he determined to put little Marygold into better spirits, by an agreeable surprise; so, leaning across the table, he touched his daughter's bowl (which was a China one, with pretty figures all around it), and transmuted it to gleaming gold.

Meanwhile, Marygold slowly and disconsolately opened the door, and showed herself with her apron at her eyes, still sobbing as if her heart would break.

"How now, my little lady!" cried Midas. "Pray what is the matter with you, this bright morning?"

Marygold, without taking the apron from her eyes, held out her hand, in which was one of the roses which Midas had so recently transmuted.

"Beautiful!" exclaimed her father. "And what is there in this magnificent golden rose to make you cry?"

"Ah, dear father!" answered the child, as well as her sobs would let her; "it is not beautiful, but the ugliest flower that ever grew! As soon as I was dressed I ran into the garden to gather some roses for you; because I know you like them, and like them the better when gathered by your little daughter. But, oh dear, dear me! What do you think has happened? Such a misfortune! All the beautiful roses, that smelled so sweetly and had so many lovely blushes, are blighted and spoiled! They are grown quite yellow, as you see this one, and have no longer any fragrance! What can have been the matter with them?"

"Poh, my dear little girl, —pray don't cry about it!" said Midas, who was ashamed to confess that he himself had wrought the change which so greatly afflicted her. "Sit down and eat your bread and milk! You will find it easy enough to exchange a golden rose like that (which will last hundreds of years) for an ordinary one which would wither in a day."

"I don't care for such roses as this!" cried Marygold, tossing it contemptuously away. "It has no smell, and the hard petals prick my nose!"

The child now sat down to table, but was so occupied with her grief for the blighted roses that she did not even notice the wonderful transmutation of her China bowl. Perhaps this was all the better; for Marygold was accustomed to take pleasure in looking at the queer figures, and strange trees and houses, that were painted on the circumference of the bowl; and these ornaments were now entirely lost in the yellow hue of the metal.

Midas, meanwhile, had poured out a cup of coffee, and, as a matter of course, the coffee-pot, whatever metal it may have been when he took it up, was gold when he set it down. He thought to himself, that it was rather an extravagant style of splendor, in a king of his simple habits, to breakfast off a service of gold, and began to be puzzled with the difficulty of keeping his treasures safe. The cupboard and the kitchen would no longer be a secure place of deposit for articles so valuable as golden bowls and coffee-pots.

Amid these thoughts, he lifted a spoonful of coffee to his lips, and, sipping it, was astonished to perceive that, the instant his lips touched the liquid, it became molten gold, and, the next moment, hardened into a lump!

"Ha!" exclaimed Midas, rather aghast.

"What is the matter, father?" asked little Marygold, gazing at him, with the tears still standing in her eyes.

"Nothing, child, nothing!" said Midas. "Eat your milk, before it gets quite cold."

He took one of the nice little trouts on his plate, and, by way of experiment, touched its tail with his finger. To his horror, it was immediately transmuted from an admirably fried brook-trout into a gold-fish, though not one of those gold-fishes which people often keep in glass globes, as ornaments for the parlor. No; but it was really a metallic fish, and looked as if it had been very cunningly made by the nicest goldsmith in the world. Its little bones were now golden wires; its fins and tail were thin plates of gold; and there were the marks of the fork in it, and all the delicate, frothy appearance of a nicely fried fish, exactly imitated in metal. A very pretty piece of work, as you may suppose; only King Midas, just at that moment, would much rather have had a real trout in his dish than this elaborate and valuable imitation of one.

"I don't quite see," thought he to himself, "how I am to get any breakfast!"

He took one of the smoking-hot cakes, and had scarcely broken it, when, to his cruel mortification, though, a moment before, it had been of the whitest wheat, it assumed the yellow hue of Indian meal. To say the truth, if it had really been a hot Indian cake, Midas would have prized it a good deal more than he now did, when its solidity and increased weight made him too bitterly sensible that it was gold. Almost in despair, he helped himself to a boiled egg, which immediately underwent a change similar to those of the trout and the cake. The egg, indeed, might have been mistaken for one of those which the famous goose, in the story-book, was in the habit of laying; but King Midas was the only goose that had had anything to do with the matter.

"Well, this is a quandary!" thought he, leaning back in his chair, and looking quite enviously at little Marygold, who was now eating her bread and milk with great satisfaction. "Such a costly breakfast before me, and nothing that can be eaten!"

Hoping that, by dint of great dispatch, he might avoid what he now felt to be a considerable inconvenience, King Midas next snatched a hot potato, and attempted to cram it into his mouth, and swallow it in a hurry. But the Golden Touch was too nimble for him. He found his mouth full, not of mealy potato, but of solid metal, which so burnt his tongue that he roared aloud, and, jumping up from the table, began to dance and stamp about the room, both with pain and affright.

"Father, dear father!" cried little Marygold, who was a very affectionate child, "pray what is the matter? Have you burnt your mouth?"

"Ah, dear child," groaned Midas, dolefully, "I don't know what is to become of your poor father!"

And, truly, my dear little folks, did you ever hear of such a pitiable case in all your lives? Here was literally the richest breakfast that could be set before a king, and its very richness made it absolutely good for nothing. The poorest laborer, sitting down to his crust of bread and cup of water, was far better off than King Midas, whose delicate food was really worth its weight in gold. And what was to be done? Already, at breakfast, Midas was excessively hungry. Would he be less so by dinner-time? And how ravenous would be his appetite for supper, which must undoubtedly consist of the same sort of indigestible dishes as those now before him! How many days, think you, would he survive a continuance of this rich fare?

These reflections so troubled wise King Midas, that he began to doubt whether, after all, riches are the one desirable thing in the world, or even the most desirable. But this was only a passing thought. So fascinated was Midas with the glitter of the yellow metal, that he would still have refused to give up the Golden Touch for so paltry a consideration as a breakfast. Just imagine what a price for one meal's victuals! It would have been the same as paying millions and millions of money (and as many millions more as would take forever to reckon up) for some fried trout, an egg, a potato, a hot cake, and a cup of coffee!

"It would be quite too dear," thought Midas.

Nevertheless, so great was his hunger, and the perplexity of his situation, that he again groaned aloud, and very grievously too. Our pretty Marygold could endure it no longer. She sat, a moment, gazing at her father, and trying, with all the might of her little wits, to find out what was the matter with him. Then, with a sweet and sorrowful impulse to comfort him, she started from her chair, and, running to Midas, threw her arms affectionately about his knees. He bent down and kissed her. He felt that his little daughter's love was worth a thousand times more than he had gained by the Golden Touch.

"My precious, precious Marygold!" cried he.

But Marygold made no answer.

Alas, what had he done? How fatal was the gift which the stranger bestowed! The moment the lips of Midas touched Marygold's forehead, a change had taken place. Her sweet, rosy face, so full of affection as it had been, assumed a glittering yellow color, with yellow tear-drops congealing on her cheeks. Her beautiful brown ringlets took the same tint. Her soft and tender little form grew hard and inflexible within her father's encircling arms. Oh, terrible misfortune! The victim of his insatiable desire for wealth, little Marygold was a human child no longer, but a golden statue!

Yes, there she was, with the questioning look of love, grief, and pity, hardened into her face. It was the prettiest and most woful sight that ever mortal saw. All the features and tokens of Marygold were there; even the beloved little dimple remained in her golden chin. But, the more perfect was the resemblance, the greater was the father's agony at beholding this golden image, which was all that was left him of a daughter. It had been a favorite phrase of Midas, whenever he felt particularly fond of the child, to say that she was worth her weight in gold. And now the phrase had become literally true. And now, at last, when it was too late, he felt how infinitely a warm and tender heart, that loved him, exceeded in value all the wealth that could be piled up betwixt the earth and sky!

It would be too sad a story, if I were to tell you how Midas, in the fulness of all his gratified desires, began to wring his hands and bemoan himself; and how he could neither bear to look at Marygold, nor yet to look away from her. Except when his eyes were fixed on the image, he could not possibly believe that she was changed to gold. But, stealing another glance, there was the precious little figure, with a yellow tear-drop on its yellow cheek, and a look so piteous and tender, that it seemed as if that very expression must needs soften the gold, and make it flesh again. This, however, could not be. So Midas had only to wring his hands, and to wish that he were the poorest man in the wide world, if the loss of all his wealth might bring back the faintest rose-color to his dear child's face.

While he was in this tumult of despair, he suddenly beheld a stranger standing near the door. Midas bent down his head, without speaking; for he recognized the same figure which had appeared to him, the day before, in the treasure-room, and had bestowed on him this disastrous faculty of the Golden Touch. The stranger's countenance still wore a smile, which seemed to shed a yellow lustre all about the room, and gleamed on little Marygold's image, and on the other objects that had been transmuted by the touch of Midas.

"Well, friend Midas," said the stranger, "pray how do you succeed with the Golden Touch?"

Midas shook his head.

"I am very miserable," said he.

"Very miserable, indeed!" exclaimed the stranger. "And how happens that? Have I not faithfully kept my promise with you? Have you not everything that your heart desired?"

"Gold is not everything," answered Midas. "And I have lost all that my heart really cared for."

"Ah! So you have made a discovery, since yesterday?" observed the stranger. "Let us see, then. Which of these two things do you think is really worth the most,—the gift of the Golden Touch, or one cup of clear cold water?"

"O blessed water!" exclaimed Midas. "It will never moisten my parched throat again!"

"The Golden Touch," continued the stranger, "or a crust of bread?"

"A piece of bread," answered Midas, "is worth all the gold on earth!"

"The Golden Touch," asked the stranger, "or your own little Marygold, warm, soft, and loving as she was an hour ago?"

"Oh my child, my dear child!" cried poor Midas, wringing his hands. "I would not have given that one small dimple in her chin for the power of changing this whole big earth into a solid lump of gold!"

"You are wiser than you were, King Midas!" said the stranger, looking seriously at him. "Your own heart, I perceive, has not been entirely changed from flesh to gold. Were it so, your case would indeed be desperate. But you appear to be still capable of understanding that the commonest things, such as lie within everybody's grasp, are more valuable than the riches which so many mortals sigh and struggle after. Tell me, now, do you sincerely desire to rid yourself of this Golden Touch?"

"It is hateful to me!" replied Midas.

A fly settled on his nose, but immediately fell to the floor; for it, too, had become gold. Midas shuddered.

"Go, then," said the stranger, "and plunge into the river that glides past the bottom of your garden. Take likewise a vase of the same water, and sprinkle it over any object that you may desire to change back again from gold into its former substance. If you do this in earnestness and sincerity, it may possibly repair the mischief which your avarice has occasioned."

King Midas bowed low; and when he lifted his head, the lustrous stranger had vanished.

You will easily believe that Midas lost no time in snatching up a great earthen pitcher (but, alas me! it was no longer earthen after he touched it), and hastening to the river-side. As he scampered along, and forced his way through the shrubbery, it was positively marvellous to see how the foliage turned yellow behind him, as if the autumn had been there, and nowhere else. On reaching the river's brink, he plunged headlong in, without waiting so much as to pull off his shoes.

"Poof! poof! poof!" snorted King Midas, as his head emerged out of the water. "Well; this is really a refreshing bath, and I think it must have quite washed away the Golden Touch. And now for filling my pitcher!"

As he dipped the pitcher into the water, it gladdened his very heart to see it change from gold into the same good, honest earthen vessel which it had been before he touched it. He was conscious, also, of a change within himself. A cold, hard, and heavy weight seemed to have gone out of his bosom. No doubt, his heart had been gradually losing its human substance, and transmuting itself into insensible metal, but had now softened back again into flesh. Perceiving a violet, that grew on the bank of the river, Midas touched it with his finger, and was overjoyed to find that the delicate flower retained its purple hue, instead of undergoing a yellow blight. The curse of the Golden Touch had, therefore, really been removed from him.

King Midas hastened back to the palace; and, I suppose, the servants knew not what to make of it when they saw their royal master so carefully bringing home an earthen pitcher of water. But that water, which was to undo all the mischief that his folly had wrought, was more precious to Midas than an ocean of molten gold could have been. The first thing he did, as you need hardly be told, was to sprinkle it by handfuls over the golden figure of little Marygold.

No sooner did it fall on her than you would have laughed to see how the rosy color came back to the dear child's cheek! and how she began to sneeze and sputter!—and how astonished she was to find herself dripping wet, and her father still throwing more water over her!

"Pray do not, dear father!" cried she. "See how you have wet my nice frock, which I put on only this morning!"

For Marygold did not know that she had been a little golden statue; nor could she remember anything that had happened since the moment when she ran with outstretched arms to comfort poor King Midas.

Her father did not think it necessary to tell his beloved child how very foolish he had been, but contented himself with showing how much wiser he had now grown. For this purpose, he led little Marygold into the garden, where he sprinkled all the remainder of the water over the rose-bushes, and with such good effect that above five thousand roses recovered their beautiful bloom. There were two circumstances, however, which, as long as he lived, used to put King Midas in mind of the Golden Touch. One was, that the sands of the river sparkled like gold; the other, that little Marygold's hair had now a golden tinge, which he had never observed in it before she had been transmuted by the effect of his kiss. This change of hue was really an improvement, and made Marygold's hair richer than in her babyhood.

When King Midas had grown quite an old man, and used to trot Marygold's children on his knee, he was fond of telling them this marvellous story, pretty much as I have now told it to you. And then would he stroke their glossy ringlets, and tell them that their hair, likewise, had a rich shade of gold, which they had inherited from their mother.

"And to tell you the truth, my precious little folks," quoth King Midas, diligently trotting the children all the while, "ever since that morning, I have hated the very sight of all other gold, save this!"

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Shadow Brook After the Story

"Well, children," inquired Eustace, who was very fond of eliciting a definite opinion from his auditors, "did you ever, in all your lives, listen to a better story than this of 'The Golden Touch'?"

"Why, as to the story of King Midas," said saucy Primrose, "it was a famous one thousands of years before Mr. Eustace Bright came into the world, and will continue to be so as long after he quits it. But some people have what we may call 'The Leaden Touch,' and make everything dull and heavy that they lay their fingers upon."

"You are a smart child, Primrose, to be not yet in your teens," said Eustace, taken rather aback by the piquancy of her criticism. "But you well know, in your naughty little heart, that I have burnished the old gold of Midas all over anew, and have made it shine as it never shone before. And then that figure of Marygold! Do you perceive no nice workmanship in that? And how finely I have brought out and deepened the moral! What say you, Sweet Fern, Dandelion, Clover, Periwinkle? Would any of you, after hearing this story, be so foolish as to desire the faculty of changing things to gold?"

"I should like," said Periwinkle, a girl of ten, "to have the power of turning everything to gold with my right forefinger; but, with my left forefinger, I should want the power of changing it back again, if the first change did not please me. And I know what I would do, this very afternoon!"

"Pray tell me," said Eustace.

"Why," answered Periwinkle, "I would touch every one of these golden leaves on the trees with my left forefinger, and make them all green again; so that we might have the summer back at once, with no ugly winter in the mean time."

"O Periwinkle!" cried Eustace Bright, "there you are wrong, and would do a great deal of mischief. Were I Midas, I would make nothing else but just such golden days as these over and over again, all the year throughout. My best thoughts always come a little too late. Why did not I tell you how old King Midas came to America, and changed the dusky autumn, such as it is in other countries, into the burnished beauty which it here puts on? He gilded the leaves of the great volume of Nature."

"Cousin Eustace," said Sweet Fern, a good little boy, who was always making particular inquiries about the precise height of giants and the littleness of fairies, "how big was Marygold, and how much did she weigh after she was turned to gold?"

"She was about as tall as you are," replied Eustace, "and, as gold is very heavy, she weighed at least two thousand pounds, and might have been coined into thirty or forty thousand gold dollars. I wish Primrose were worth half as much. Come, little people, let us clamber out of the dell, and look about us."

They did so. The sun was now an hour or two beyond its noontide mark, and filled the great hollow of the valley with its western radiance, so that it seemed to be brimming with mellow light, and to spill it over the surrounding hill-sides, like golden wine out of a bowl. It was such a day that you could not help saying of it, "There never was such a day before!" although yesterday was just such a day, and to-morrow will be just such another. Ah, but there are very few of them in a twelvemonth's circle! It is a remarkable peculiarity of these October days, that each of them seems to occupy a great deal of space, although the sun rises rather tardily at that season of the year, and goes to bed, as little children ought, at sober six o'clock, or even earlier. We cannot, therefore, call the days long; but they appear, somehow or other, to make up for their shortness by their breadth; and when the cool night comes, we are conscious of having enjoyed a big armful of life, since morning.

"Come, children, come!" cried Eustace Bright. "More nuts, more nuts, more nuts! Fill all your baskets; and, at Christmas time, I will crack them for you, and tell you beautiful stories!"

So away they went; all of them in excellent spirits, except little Dandelion, who, I am sorry to tell you, had been sitting on a chestnut-bur, and was stuck as full as a pincushion of its prickles. Dear me, how uncomfortably he must have felt!

A Little Princess

Frances Hodgson Burnett

Chapter 8. In the Attic

The first night she spent in her attic was a thing Sara never forgot. During its passing she lived through a wild, unchildlike woe of which she never spoke to anyone about her. There was no one who would have understood. It was, indeed, well for her that as she lay awake in the darkness her mind was forcibly distracted, now and then, by the strangeness of her surroundings. It was, perhaps, well for her that she was reminded by her small body of material things. If this had not been so, the anguish of her young mind might have been too great for a child to bear. But, really, while the night was passing she scarcely knew that she had a body at all or remembered any other thing than one.

"My papa is dead!" she kept whispering to herself. "My papa is dead!"

It was not until long afterward that she realized that her bed had been so hard that she turned over and over in it to find a place to rest, that the darkness seemed more intense than any she had ever known, and that the wind howled over the roof among the chimneys like something which wailed aloud. Then there was something worse. This was certain scufflings and scratchings and squeakings in the walls and behind the skirting boards. She knew what they meant, because Becky had described them. They meant rats and mice who were either fighting with each other or playing together. Once or twice she even heard sharp-toed feet scurrying across the floor, and she remembered in those after days, when she recalled things, that when first she heard them she started up in bed and sat trembling, and when she lay down again covered her head with the bedclothes.

The change in her life did not come about gradually, but was made all at once.

"She must begin as she is to go on," Miss Minchin said to Miss Amelia. "She must be taught at once what she is to expect."

Mariette had left the house the next morning. The glimpse Sara caught of her sitting room, as she passed its open door, showed her that everything had been changed. Her ornaments and luxuries had been removed, and a bed had been placed in a corner to transform it into a new pupil's bedroom.

When she went down to breakfast she saw that her seat at Miss Minchin's side was occupied by Lavinia, and Miss Minchin spoke to her coldly.

"You will begin your new duties, Sara," she said, "by taking your seat with the younger children at a smaller table. You must keep them quiet, and see that they behave well and do not waste their food. You ought to have been down earlier. Lottie has already upset her tea."

That was the beginning, and from day to day the duties given to her were added to. She taught the younger children French and heard their other lessons, and these were the least of her labors. It was found that she could be made use of in numberless directions. She could be sent on errands at any time and in all weathers. She could be told to do things other people neglected. The cook and the housemaids took their tone from Miss Minchin, and rather enjoyed ordering about the "young one" who had been made so much fuss over for so long. They were not servants of the best class, and had neither good manners nor good tempers, and it was frequently convenient to have at hand someone on whom blame could be laid.

During the first month or two, Sara thought that her willingness to do things as well as she could, and her silence under reproof, might soften those who drove her so hard. In her proud little heart she wanted them to see that she was trying to earn her living and not accepting charity. But the time came when she saw that no one was softened at all; and the more willing she was to do as she was told, the more domineering and exacting careless housemaids became, and the more ready a scolding cook was to blame her.

If she had been older, Miss Minchin would have given her the bigger girls to teach and saved money by dismissing an instructress; but while she remained and looked like a child, she could be made more useful as a sort of little superior errand girl and maid of all work. An ordinary errand boy would not have been so clever and reliable. Sara could be trusted with difficult commissions and complicated messages. She could even go and pay bills, and she combined with this the ability to dust a room well and to set things in order.

Her own lessons became things of the past. She was taught nothing, and only after long and busy days spent in running here and there at everybody's orders was she grudgingly allowed to go into the deserted schoolroom, with a pile of old books, and study alone at night.

"If I do not remind myself of the things I have learned, perhaps I may forget them," she said to herself. "I am almost a scullery maid, and if I am a scullery maid who knows nothing, I shall be like poor Becky. I wonder if I could QUITE forget and begin to drop my H'S and not remember that Henry the Eighth had six wives."

One of the most curious things in her new existence was her changed position among the pupils. Instead of being a sort of small royal personage among them, she no longer seemed to be one of their number at all. She was kept so constantly at work that she scarcely ever had an opportunity of speaking to any of them, and she could not avoid seeing that Miss Minchin preferred that she should live a life apart from that of the occupants of the schoolroom.

"I will not have her forming intimacies and talking to the other children," that lady said. "Girls like a grievance, and if she begins to tell romantic stories about herself, she will become an ill-used heroine, and parents will be given a wrong impression. It is better that she should live a separate life—one suited to her circumstances. I am giving her a home, and that is more than she has any right to expect from me."

Sara did not expect much, and was far too proud to try to continue to be intimate with girls who evidently felt rather awkward and uncertain about her. The fact was that Miss Minchin's pupils were a set of dull, matter-of-fact young people. They were accustomed to being rich and comfortable, and as Sara's frocks grew shorter and shabbier and queerer-looking, and it became an established fact that she wore shoes with holes in them and was sent out to buy groceries and carry them through the streets in a basket on her arm when the cook wanted them in a hurry, they felt rather as if, when they spoke to her, they were addressing an under servant.

"To think that she was the girl with the diamond mines," Lavinia commented. "She does look an object. And she's queerer than ever. I never liked her much, but I can't bear that way she has now of looking at people without speaking—just as if she was finding them out."

"I am," said Sara, promptly, when she heard of this. "That's what I look at some people for. I like to know about them. I think them over afterward."

The truth was that she had saved herself annoyance several times by keeping her eye on Lavinia, who was quite ready to make mischief, and would have been rather pleased to have made it for the ex-show pupil.

Sara never made any mischief herself, or interfered with anyone. She worked like a drudge; she tramped through the wet streets, carrying parcels and baskets; she labored with the childish inattention of the little ones' French lessons; as she became shabbier and more forlorn-looking, she was told that she had better take her meals downstairs; she was treated as if she was nobody's concern, and her heart grew proud and sore, but she never told anyone what she felt.

"Soldiers don't complain," she would say between her small, shut teeth, "I am not going to do it; I will pretend this is part of a war."

But there were hours when her child heart might almost have broken with loneliness but for three people.

The first, it must be owned, was Becky—just Becky. Throughout all that first night spent in the garret, she had felt a vague comfort in knowing that on the other side of the wall in which the rats scuffled and squeaked there was another young human creature. And during the nights that followed the sense of comfort grew. They had little chance to speak to each other during the day. Each had her own tasks to perform, and any attempt at conversation would have been regarded as a tendency to loiter and lose time. "Don't mind me, miss," Becky whispered during the first morning, "if I don't say nothin' polite. Some un'd be down on us if I did. I MEANS 'please' an' 'thank you' an' 'beg pardon,' but I dassn't to take time to say it."

But before daybreak she used to slip into Sara's attic and button her dress and give her such help as she required before she went downstairs to light the kitchen fire. And when night came Sara always heard the humble knock at her door which meant that her handmaid was ready to help her again if she was needed. During the first weeks of her grief Sara felt as if she were too stupefied to talk, so it happened that some time passed before they saw each other much or exchanged visits. Becky's heart told her that it was best that people in trouble should be left alone.

The second of the trio of comforters was Ermengarde, but odd things happened before Ermengarde found her place.

When Sara's mind seemed to awaken again to the life about her, she realized that she had forgotten that an Ermengarde lived in the world. The two had always been friends, but Sara had felt as if she were years the older. It could not be contested that Ermengarde was as dull as she was affectionate. She clung to Sara in a simple, helpless way; she brought her lessons to her that she might be helped; she listened to her every word and besieged her with requests for stories. But she had nothing interesting to say herself, and she loathed books of every description. She was, in fact, not a person one would remember when one was caught in the storm of a great trouble, and Sara forgot her.

It had been all the easier to forget her because she had been suddenly called home for a few weeks. When she came back she did not see Sara for a day or two, and when she met her for the first time she encountered her coming down a corridor with her arms full of garments which were to be taken downstairs to be mended. Sara herself had already been taught to mend them. She looked pale and unlike herself, and she was attired in the queer, outgrown frock whose shortness showed so much thin black leg.

Ermengarde was too slow a girl to be equal to such a situation. She could not think of anything to say. She knew what had happened, but, somehow, she had never imagined Sara could look like this—so odd and poor and almost like a servant. It made her quite miserable, and she could do nothing but break into a short hysterical laugh and exclaim—aimlessly and as if without any meaning, "Oh, Sara, is that you?"

"Yes," answered Sara, and suddenly a strange thought passed through her mind and made her face flush. She held the pile of garments in her arms, and her chin rested upon the top of it to keep it steady. Something in the look of her straight-gazing eyes made Ermengarde lose her wits still more. She felt as if Sara had changed into a new kind of girl, and she had never known her before. Perhaps it was because she had suddenly grown poor and had to mend things and work like Becky.

"Oh," she stammered. "How—how are you?"

"I don't know," Sara replied. "How are you?"

"I'm—I'm quite well," said Ermengarde, overwhelmed with shyness. Then spasmodically she thought of something to say which seemed more intimate. "Are you—are you very unhappy?" she said in a rush.

Then Sara was guilty of an injustice. Just at that moment her torn heart swelled within her, and she felt that if anyone was as stupid as that, one had better get away from her.

"What do you think?" she said. "Do you think I am very happy?" And she marched past her without another word.

In course of time she realized that if her wretchedness had not made her forget things, she would have known that poor, dull Ermengarde was not to be blamed for her unready, awkward ways. She was always awkward, and the more she felt, the more stupid she was given to being.

But the sudden thought which had flashed upon her had made her over-sensitive.

"She is like the others," she had thought. "She does not really want to talk to me. She knows no one does."

So for several weeks a barrier stood between them. When they met by chance Sara looked the other way, and Ermengarde felt too stiff and embarrassed to speak. Sometimes they nodded to each other in passing, but there were times when they did not even exchange a greeting.

"If she would rather not talk to me," Sara thought, "I will keep out of her way. Miss Minchin makes that easy enough."

Miss Minchin made it so easy that at last they scarcely saw each other at all. At that time it was noticed that Ermengarde was more stupid than ever, and that she looked listless and unhappy. She used to sit in the window-seat, huddled in a heap, and stare out of the window without speaking. Once Jessie, who was passing, stopped to look at her curiously.

"What are you crying for, Ermengarde?" she asked.

"I'm not crying," answered Ermengarde, in a muffled, unsteady voice.

"You are," said Jessie. "A great big tear just rolled down the bridge of your nose and dropped off at the end of it. And there goes another."

"Well," said Ermengarde, "I'm miserable—and no one need interfere." And she turned her plump back and took out her handkerchief and boldly hid her face in it.

That night, when Sara went to her attic, she was later than usual. She had been kept at work until after the hour at which the pupils went to bed, and after that she had gone to her lessons in the lonely schoolroom. When she reached the top of the stairs, she was surprised to see a glimmer of light coming from under the attic door.

"Nobody goes there but myself," she thought quickly, "but someone has lighted a candle."

Someone had, indeed, lighted a candle, and it was not burning in the kitchen candlestick she was expected to use, but in one of those belonging to the pupils' bedrooms. The someone was sitting upon the battered footstool, and was dressed in her nightgown and wrapped up in a red shawl. It was Ermengarde.

"Ermengarde!" cried Sara. She was so startled that she was almost frightened. "You will get into trouble."

Ermengarde stumbled up from her footstool. She shuffled across the attic in her bedroom slippers, which were too large for her. Her eyes and nose were pink with crying.

"I know I shall—if I'm found out," she said. "But I don't care—I don't care a bit. Oh, Sara, please tell me. What is the matter? Why don't you like me any more?"

Something in her voice made the familiar lump rise in Sara's throat. It was so affectionate and simple—so like the old Ermengarde who had asked her to be "best friends." It sounded as if she had not meant what she had seemed to mean during these past weeks.

"I do like you," Sara answered. "I thought—you see, everything is different now. I thought you—were different."

Ermengarde opened her wet eyes wide.

"Why, it was you who were different!" she cried. "You didn't want to talk to me. I didn't know what to do. It was you who were different after I came back."

Sara thought a moment. She saw she had made a mistake.

"I AM different," she explained, "though not in the way you think. Miss Minchin does not want me to talk to the girls. Most of them don't want to talk to me. I thought—perhaps—you didn't. So I tried to keep out of your way."

"Oh, Sara," Ermengarde almost wailed in her reproachful dismay. And then after one more look they rushed into each other's arms. It must be confessed that Sara's small black head lay for some minutes on the shoulder covered by the red shawl. When Ermengarde had seemed to desert her, she had felt horribly lonely.

Afterward they sat down upon the floor together, Sara clasping her knees with her arms, and Ermengarde rolled up in her shawl. Ermengarde looked at the odd, big-eyed little face adoringly.

"I couldn't bear it any more," she said. "I dare say you could live without me, Sara; but I couldn't live without you. I was nearly DEAD. So tonight, when I was crying under the bedclothes, I thought all at once of creeping up here and just begging you to let us be friends again."

"You are nicer than I am," said Sara. "I was too proud to try and make friends. You see, now that trials have come, they have shown that I am NOT a nice child. I was afraid they would. Perhaps"—wrinkling her forehead wisely—"that is what they were sent for."

"I don't see any good in them," said Ermengarde stoutly.

"Neither do I—to speak the truth," admitted Sara, frankly. "But I suppose there MIGHT be good in things, even if we don't see it. There MIGHT"—doubtfully—"be good in Miss Minchin."

Ermengarde looked round the attic with a rather fearsome curiosity.

"Sara," she said, "do you think you can bear living here?"

Sara looked round also.

"If I pretend it's quite different, I can," she answered; "or if I pretend it is a place in a story."

She spoke slowly. Her imagination was beginning to work for her. It had not worked for her at all since her troubles had come upon her. She had felt as if it had been stunned.

"Other people have lived in worse places. Think of the Count of Monte Cristo in the dungeons of the Chateau d'If. And think of the people in the Bastille!"

"The Bastille," half whispered Ermengarde, watching her and beginning to be fascinated. She remembered stories of the French Revolution which Sara had been able to fix in her mind by her dramatic relation of them. No one but Sara could have done it.

A well-known glow came into Sara's eyes.

"Yes," she said, hugging her knees, "that will be a good place to pretend about. I am a prisoner in the Bastille. I have been here for years and years—and years; and everybody has forgotten about me. Miss Minchin is the jailer—and Becky"—a sudden light adding itself to the glow in her eyes—"Becky is the prisoner in the next cell."

She turned to Ermengarde, looking quite like the old Sara.

"I shall pretend that," she said; "and it will be a great comfort."

Ermengarde was at once enraptured and awed.

"And will you tell me all about it?" she said. "May I creep up here at night, whenever it is safe, and hear the things you have made up in the day? It will seem as if we were more 'best friends' than ever."

"Yes," answered Sara, nodding. "Adversity tries people, and mine has tried you and proved how nice you are."

Chapter 9. Melchisedec

The third person in the trio was Lottie. She was a small thing and did not know what adversity meant, and was much bewildered by the alteration she saw in her young adopted mother. She had heard it rumored that strange things had happened to Sara, but she could not understand why she looked different—why she wore an old black frock and came into the schoolroom only to teach instead of to sit in her place of honor and learn lessons herself. There had been much whispering among the little ones when it had been discovered that Sara no longer lived in the rooms in which Emily had so long sat in state. Lottie's chief difficulty was that Sara said so little when one asked her questions. At seven mysteries must be made very clear if one is to understand them.

"Are you very poor now, Sara?" she had asked confidentially the first morning her friend took charge of the small French class. "Are you as poor as a beggar?" She thrust a fat hand into the slim one and opened round, tearful eyes. "I don't want you to be as poor as a beggar."

She looked as if she was going to cry. And Sara hurriedly consoled her.

"Beggars have nowhere to live," she said courageously. "I have a place to live in."

"Where do you live?" persisted Lottie. "The new girl sleeps in your room, and it isn't pretty any more."

"I live in another room," said Sara.

"Is it a nice one?" inquired Lottie. "I want to go and see it."

"You must not talk," said Sara. "Miss Minchin is looking at us. She will be angry with me for letting you whisper."

She had found out already that she was to be held accountable for everything which was objected to. If the children were not attentive, if they talked, if they were restless, it was she who would be reproved.

But Lottie was a determined little person. If Sara would not tell her where she lived, she would find out in some other way. She talked to her small companions and hung about the elder girls and listened when they were gossiping; and acting upon certain information they had unconsciously let drop, she started late one afternoon on a voyage of discovery, climbing stairs she had never known the existence of, until she reached the attic floor. There she found two doors near each other, and opening one, she saw her beloved Sara standing upon an old table and looking out of a window.

"Sara!" she cried, aghast. "Mamma Sara!" She was aghast because the attic was so bare and ugly and seemed so far away from all the world. Her short legs had seemed to have been mounting hundreds of stairs.

Sara turned round at the sound of her voice. It was her turn to be aghast. What would happen now? If Lottie began to cry and any one chanced to hear, they were both lost. She jumped down from her table and ran to the child.

"Don't cry and make a noise," she implored. "I shall be scolded if you do, and I have been scolded all day. It's—it's not such a bad room, Lottie."

"Isn't it?" gasped Lottie, and as she looked round it she bit her lip. She was a spoiled child yet, but she was fond enough of her adopted parent to make an effort to control herself for her sake. Then, somehow, it was quite possible that any place in which Sara lived might turn out to be nice. "Why isn't it, Sara?" she almost whispered.

Sara hugged her close and tried to laugh. There was a sort of comfort in the warmth of the plump, childish body. She had had a hard day and had been staring out of the windows with hot eyes.

"You can see all sorts of things you can't see downstairs," she said.

"What sort of things?" demanded Lottie, with that curiosity Sara could always awaken even in bigger girls.

"Chimneys—quite close to us—with smoke curling up in wreaths and clouds and going up into the sky—and sparrows hopping about and talking to each other just as if they were people—and other attic windows where heads may pop out any minute and you can wonder who they belong to. And it all feels as high up—as if it was another world."

"Oh, let me see it!" cried Lottie. "Lift me up!"

Sara lifted her up, and they stood on the old table together and leaned on the edge of the flat window in the roof, and looked out.

Anyone who has not done this does not know what a different world they saw. The slates spread out on either side of them and slanted down into the rain gutter-pipes. The sparrows, being at home there, twittered and hopped about quite without fear. Two of them perched on the chimney top nearest and quarrelled with each other fiercely until one pecked the other and drove him away. The garret window next to theirs was shut because the house next door was empty.

"I wish someone lived there," Sara said. "It is so close that if there was a little girl in the attic, we could talk to each other through the windows and climb over to see each other, if we were not afraid of falling."

The sky seemed so much nearer than when one saw it from the street, that Lottie was enchanted. From the attic window, among the chimney pots, the things which were happening in the world below seemed almost unreal. One scarcely believed in the existence of Miss Minchin and Miss Amelia and the schoolroom, and the roll of wheels in the square seemed a sound belonging to another existence.

"Oh, Sara!" cried Lottie, cuddling in her guarding arm. "I like this attic—I like it! It is nicer than downstairs!"

"Look at that sparrow," whispered Sara. "I wish I had some crumbs to throw to him."

"I have some!" came in a little shriek from Lottie. "I have part of a bun in my pocket; I bought it with my penny yesterday, and I saved a bit."

When they threw out a few crumbs the sparrow jumped and flew away to an adjacent chimney top. He was evidently not accustomed to intimates in attics, and unexpected crumbs startled him. But when Lottie remained quite still and Sara chirped very softly—almost as if she were a sparrow herself—he saw that the thing which had alarmed him represented hospitality, after all. He put his head on one side, and from his perch on the chimney looked down at the crumbs with twinkling eyes. Lottie could scarcely keep still.

"Will he come? Will he come?" she whispered.

"His eyes look as if he would," Sara whispered back. "He is thinking and thinking whether he dare. Yes, he will! Yes, he is coming!"

He flew down and hopped toward the crumbs, but stopped a few inches away from them, putting his head on one side again, as if reflecting on the chances that Sara and Lottie might turn out to be big cats and jump on him. At last his heart told him they were really nicer than they looked, and he hopped nearer and nearer, darted at the biggest crumb with a lightning peck, seized it, and carried it away to the other side of his chimney.

"Now he KNOWS", said Sara. "And he will come back for the others."

He did come back, and even brought a friend, and the friend went away and brought a relative, and among them they made a hearty meal over which they twittered and chattered and exclaimed, stopping every now and then to put their heads on one side and examine Lottie and Sara. Lottie was so delighted that she quite forgot her first shocked impression of the attic. In fact, when she was lifted down from the table and returned to earthly things, as it were, Sara was able to point out to her many beauties in the room which she herself would not have suspected the existence of.

"It is so little and so high above everything," she said, "that it is almost like a nest in a tree. The slanting ceiling is so funny. See, you can scarcely stand up at this end of the room; and when the morning begins to come I can lie in bed and look right up into the sky through that flat window in the roof. It is like a square patch of light. If the sun is going to shine, little pink clouds float about, and I feel as if I could touch them. And if it rains, the drops patter and patter as if they were saying something nice. Then if there are stars, you can lie and try to count how many go into the patch. It takes such a lot. And just look at that tiny, rusty grate in the corner. If it was polished and there was a fire in it, just think how nice it would be. You see, it's really a beautiful little room."

She was walking round the small place, holding Lottie's hand and making gestures which described all the beauties she was making herself see. She quite made Lottie see them, too. Lottie could always believe in the things Sara made pictures of.

"You see," she said, "there could be a thick, soft blue Indian rug on the floor; and in that corner there could be a soft little sofa, with cushions to curl up on; and just over it could be a shelf full of books so that one could reach them easily; and there could be a fur rug before the fire, and hangings on the wall to cover up the whitewash, and pictures. They would have to be little ones, but they could be beautiful; and there could be a lamp with a deep rose-colored shade; and a table in the middle, with things to have tea with; and a little fat copper kettle singing on the hob; and the bed could be quite different. It could be made soft and covered with a lovely silk coverlet. It could be beautiful. And perhaps we could coax the sparrows until we made such friends with them that they would come and peck at the window and ask to be let in."

"Oh, Sara!" cried Lottie. "I should like to live here!"

When Sara had persuaded her to go downstairs again, and, after setting her on her way, had come back to her attic, she stood in the middle of it and looked about her. The enchantment of her imaginings for Lottie had died away. The bed was hard and covered with its dingy quilt. The whitewashed wall showed its broken patches, the floor was cold and bare, the grate was broken and rusty, and the battered footstool, tilted sideways on its injured leg, the only seat in the room. She sat down on it for a few minutes and let her head drop in her hands. The mere fact that Lottie had come and gone away again made things seem a little worse—just as perhaps prisoners feel a little more desolate after visitors come and go, leaving them behind.

"It's a lonely place," she said. "Sometimes it's the loneliest place in the world."

She was sitting in this way when her attention was attracted by a slight sound near her. She lifted her head to see where it came from, and if she had been a nervous child she would have left her seat on the battered footstool in a great hurry. A large rat was sitting up on his hind quarters and sniffing the air in an interested manner. Some of Lottie's crumbs had dropped upon the floor and their scent had drawn him out of his hole.

He looked so queer and so like a gray-whiskered dwarf or gnome that Sara was rather fascinated. He looked at her with his bright eyes, as if he were asking a question. He was evidently so doubtful that one of the child's queer thoughts came into her mind.

"I dare say it is rather hard to be a rat," she mused. "Nobody likes you. People jump and run away and scream out, 'Oh, a horrid rat!' I shouldn't like people to scream and jump and say, 'Oh, a horrid Sara!' the moment they saw me. And set traps for me, and pretend they were dinner. It's so different to be a sparrow. But nobody asked this rat if he wanted to be a rat when he was made. Nobody said, 'Wouldn't you rather be a sparrow?'"

She had sat so quietly that the rat had begun to take courage. He was very much afraid of her, but perhaps he had a heart like the sparrow and it told him that she was not a thing which pounced. He was very hungry. He had a wife and a large family in the wall, and they had had frightfully bad luck for several days. He had left the children crying bitterly, and felt he would risk a good deal for a few crumbs, so he cautiously dropped upon his feet.

"Come on," said Sara; "I'm not a trap. You can have them, poor thing! Prisoners in the Bastille used to make friends with rats. Suppose I make friends with you."

How it is that animals understand things I do not know, but it is certain that they do understand. Perhaps there is a language which is not made of words and everything in the world understands it. Perhaps there is a soul hidden in everything and it can always speak, without even making a sound, to another soul. But whatsoever was the reason, the rat knew from that moment that he was safe—even though he was a rat. He knew that this young human being sitting on the red footstool would not jump up and terrify him with wild, sharp noises or throw heavy objects at him which, if they did not fall and crush him, would send him limping in his scurry back to his hole. He was really a very nice rat, and did not mean the least harm. When he had stood on his hind legs and sniffed the air, with his bright eyes fixed on Sara, he had hoped that she would understand this, and would not begin by hating him as an enemy. When the mysterious thing which speaks without saying any words told him that she would not, he went softly toward the crumbs and began to eat them. As he did it he glanced every now and then at Sara, just as the sparrows had done, and his expression was so very apologetic that it touched her heart.

She sat and watched him without making any movement. One crumb was very much larger than the others—in fact, it could scarcely be called a crumb. It was evident that he wanted that piece very much, but it lay quite near the footstool and he was still rather timid.

"I believe he wants it to carry to his family in the wall," Sara thought. "If I do not stir at all, perhaps he will come and get it."

She scarcely allowed herself to breathe, she was so deeply interested. The rat shuffled a little nearer and ate a few more crumbs, then he stopped and sniffed delicately, giving a side glance at the occupant of the footstool; then he darted at the piece of bun with something very like the sudden boldness of the sparrow, and the instant he had possession of it fled back to the wall, slipped down a crack in the skirting board, and was gone.

"I knew he wanted it for his children," said Sara. "I do believe I could make friends with him."

A week or so afterward, on one of the rare nights when Ermengarde found it safe to steal up to the attic, when she tapped on the door with the tips of her fingers Sara did not come to her for two or three minutes. There was, indeed, such a silence in the room at first that Ermengarde wondered if she could have fallen asleep. Then, to her surprise, she heard her utter a little, low laugh and speak coaxingly to someone.

"There!" Ermengarde heard her say. "Take it and go home, Melchisedec! Go home to your wife!"

Almost immediately Sara opened the door, and when she did so she found Ermengarde standing with alarmed eyes upon the threshold.

"Who—who ARE you talking to, Sara?" she gasped out.

Sara drew her in cautiously, but she looked as if something pleased and amused her.

"You must promise not to be frightened—not to scream the least bit, or I can't tell you," she answered.

Ermengarde felt almost inclined to scream on the spot, but managed to control herself. She looked all round the attic and saw no one. And yet Sara had certainly been speaking TO someone. She thought of ghosts.

"Is it—something that will frighten me?" she asked timorously.

"Some people are afraid of them," said Sara. "I was at first—but I am not now."

"Was it—a ghost?" quaked Ermengarde.

"No," said Sara, laughing. "It was my rat."

Ermengarde made one bound, and landed in the middle of the little dingy bed. She tucked her feet under her nightgown and the red shawl. She did not scream, but she gasped with fright.

"Oh! Oh!" she cried under her breath. "A rat! A rat!"

"I was afraid you would be frightened," said Sara. "But you needn't be. I am making him tame. He actually knows me and comes out when I call him. Are you too frightened to want to see him?"

The truth was that, as the days had gone on and, with the aid of scraps brought up from the kitchen, her curious friendship had developed, she had gradually forgotten that the timid creature she was becoming familiar with was a mere rat.

At first Ermengarde was too much alarmed to do anything but huddle in a heap upon the bed and tuck up her feet, but the sight of Sara's composed little countenance and the story of Melchisedec's first appearance began at last to rouse her curiosity, and she leaned forward over the edge of the bed and watched Sara go and kneel down by the hole in the skirting board.

"He—he won't run out quickly and jump on the bed, will he?" she said.

"No," answered Sara. "He's as polite as we are. He is just like a person. Now watch!"

She began to make a low, whistling sound—so low and coaxing that it could only have been heard in entire stillness. She did it several times, looking entirely absorbed in it. Ermengarde thought she looked as if she were working a spell. And at last, evidently in response to it, a gray-whiskered, bright-eyed head peeped out of the hole. Sara had some crumbs in her hand. She dropped them, and Melchisedec came quietly forth and ate them. A piece of larger size than the rest he took and carried in the most businesslike manner back to his home.

"You see," said Sara, "that is for his wife and children. He is very nice. He only eats the little bits. After he goes back I can always hear his family squeaking for joy. There are three kinds of squeaks. One kind is the children's, and one is Mrs. Melchisedec's, and one is Melchisedec's own."

Ermengarde began to laugh.

"Oh, Sara!" she said. "You ARE queer—but you are nice."

"I know I am queer," admitted Sara, cheerfully; "and I TRY to be nice." She rubbed her forehead with her little brown paw, and a puzzled, tender look came into her face. "Papa always laughed at me," she said; "but I liked it. He thought I was queer, but he liked me to make up things. I—I can't help making up things. If I didn't, I don't believe I could live." She paused and glanced around the attic. "I'm sure I couldn't live here," she added in a low voice.

Ermengarde was interested, as she always was. "When you talk about things," she said, "they seem as if they grew real. You talk about Melchisedec as if he was a person."

"He IS a person," said Sara. "He gets hungry and frightened, just as we do; and he is married and has children. How do we know he doesn't think things, just as we do? His eyes look as if he was a person. That was why I gave him a name."

She sat down on the floor in her favorite attitude, holding her knees.

"Besides," she said, "he is a Bastille rat sent to be my friend. I can always get a bit of bread the cook has thrown away, and it is quite enough to support him."

"Is it the Bastille yet?" asked Ermengarde, eagerly. "Do you always pretend it is the Bastille?"

"Nearly always," answered Sara. "Sometimes I try to pretend it is another kind of place; but the Bastille is generally easiest—particularly when it is cold."

Just at that moment Ermengarde almost jumped off the bed, she was so startled by a sound she heard. It was like two distinct knocks on the wall.

"What is that?" she exclaimed.

Sara got up from the floor and answered quite dramatically:

"It is the prisoner in the next cell."

"Becky!" cried Ermengarde, enraptured.

"Yes," said Sara. "Listen; the two knocks meant, 'Prisoner, are you there?'"

She knocked three times on the wall herself, as if in answer.

"That means, 'Yes, I am here, and all is well.'"

Four knocks came from Becky's side of the wall.

"That means," explained Sara, "'Then, fellow-sufferer, we will sleep in peace. Good night.'"

Ermengarde quite beamed with delight.

"Oh, Sara!" she whispered joyfully. "It is like a story!"

"It IS a story," said Sara. "EVERYTHING'S a story. You are a story—I am a story. Miss Minchin is a story."

And she sat down again and talked until Ermengarde forgot that she was a sort of escaped prisoner herself, and had to be reminded by Sara that she could not remain in the Bastille all night, but must steal noiselessly downstairs again and creep back into her deserted bed.

Little Snow-White

The Brothers Grimm

Once upon a time in midwinter, when the snowflakes were falling like feathers from heaven, a queen sat sewing at her window, which had a frame of black ebony wood. As she sewed she looked up at the snow and pricked her finger with her needle. Three drops of blood fell into the snow. The red on the white looked so beautiful that she thought to herself, "If only I had a child as white as snow, as red as blood, and as black as the wood in this frame."

Soon afterward she had a little daughter who was as white as snow, as red as blood, and as black as ebony wood, and therefore they called her Little Snow-White. And as soon as the child was born, the queen died.

A year later the king took himself another wife. She was a beautiful woman, but she was proud and arrogant, and she could not stand it if anyone might surpass her in beauty. She had a magic mirror. Every morning she stood before it, looked at herself, and said:

Mirror, mirror, on the wall,
Who in this land is fairest of all? To this the mirror answered:

You, my queen, are fairest of all.
Then she was satisfied, for she knew that the mirror spoke the truth.

Snow-White grew up and became ever more beautiful. When she was seven years old she was as beautiful as the light of day, even more beautiful than the queen herself.

One day when the queen asked her mirror:

Mirror, mirror, on the wall,
Who in this land is fairest of all? It answered:

You, my queen, are fair; it is true.
But Snow-White is a thousand times fairer than you.
The queen took fright and turned yellow and green with envy. From that hour on whenever she looked at Snow-White her heart turned over inside her body, so great was her hatred for the girl. The envy and pride grew ever greater, like a weed in her heart, until she had no peace day and night.

Then she summoned a huntsman and said to him, "Take Snow-White out into the woods. I never want to see her again. Kill her, and as proof that she is dead bring her lungs and her liver back to me."

The huntsman obeyed and took Snow-White into the woods. He took out his hunting knife and was about to stab it into her innocent heart when she began to cry, saying, "Oh, dear huntsman, let me live. I will run into the wild woods and never come back."

Because she was so beautiful the huntsman took pity on her, and he said, "Run away, you poor child."

He thought, "The wild animals will soon devour you anyway," but still it was as if a stone had fallen from his heart, for he would not have to kill her.

Just then a young boar came running by. He killed it, cut out its lungs and liver, and took them back to the queen as proof of Snow- White's death. The cook had to boil them with salt, and the wicked woman ate them, supposing that she had eaten Snow-White's lungs and liver.

The poor child was now all alone in the great forest, and she was so afraid that she just looked at all the leaves on the trees and did not know what to do. Then she began to run. She ran over sharp stones and through thorns, and wild animals jumped at her, but they did her no harm. She ran as far as her feet could carry her, and just as evening was about to fall she saw a little house and went inside in order to rest.

Inside the house everything was small, but so neat and clean that no one could say otherwise. There was a little table with a white tablecloth and seven little plates, and each plate had a spoon, and there were seven knives and forks and seven mugs as well. Against the wall there were seven little beds, all standing in a row and covered with snow-white sheets.

Because she was so hungry and thirsty Snow-White ate a few vegetables and a little bread from each little plate, and from each mug she drank a drop of wine. Afterward, because she was so tired, she lay down on a bed, but none of them felt right -- one was too long, the other too short - - until finally the seventh one was just right. She remained lying in it, entrusted herself to God, and fell asleep.

After dark the masters of the house returned home. They were the seven dwarfs who picked and dug for ore in the mountains. They lit their seven candles, and as soon as it was light in their house they saw that someone had been there, for not everything was in the same order as they had left it.

The first one said, "Who has been sitting in my chair?" The second one, "Who has been eating from my plate?" The third one, "Who has been eating my bread?"

The fourth one, "Who has been eating my vegetables?" The fifth one, "Who has been sticking with my fork?" The sixth one, "Who has been cutting with my knife?"

The seventh one, "Who has been drinking from my mug?"

Then the first one saw a that there was a little imprint in his bed, and said, "Who stepped on my bed?" The others came running up and shouted, "Someone has been lying in mine as well." But the seventh one, looking at his bed, found Snow-White lying there asleep. The seven dwarfs all came running up, and they cried out with amazement. They fetched their seven candles and shone the light on Snow-White. "Oh good heaven! Oh good heaven!" they cried. "This child is so beautiful!"

They were so happy, that they did not wake her up, but let her continue to sleep there in the bed. The seventh dwarf had to sleep with his companions, one hour with each one, and then the night was done.

The next morning Snow-White woke up, and when she saw the seven dwarfs she was frightened. But they were friendly and asked, "What is your name?"

"My name is Snow-White," she answered.

"How did you find your way to our house?" the dwarfs asked further.

Then she told them that her stepmother had tried to kill her, that the huntsman had spared her life, and that she had run the entire day, finally coming to their house.

The dwarfs said, "If you will keep house for us, and cook, make beds, wash, sew, and knit, and keep everything clean and orderly, then you can stay with us, and you shall have everything that you want."

"Yes," said Snow-White, "with all my heart."

So she kept house for them. Every morning they went into the mountains looking for ore and gold, and in the evening when they came back home their meal had to be ready. During the day the girl was alone.

The good dwarfs warned her, saying, "Be careful about your stepmother. She will soon know that you are here. Do not let anyone in."

Now the queen, believing that she had eaten Snow-White's lungs and liver, could only think that she was again the first and the most beautiful woman of all. She stepped before her mirror and said:

Mirror, mirror, on the wall, Who in this land is fairest of all? It answered:

You, my queen, are fair; it is true.

But Snow-White, beyond the mountains With the seven dwarfs,
Is still a thousand times fairer than you.

This startled the queen, for she knew that the mirror did not lie, and she realized that the huntsman had deceived her, and that Snow-White was still alive. Then she thought, and thought again, how she could kill Snow-White, for as long as long as she was not the most beautiful woman in the entire land her envy would give her no rest.

At last she thought of something. Coloring her face, she disguised herself as an old peddler woman, so that no one would recognize her. In this disguise she went to the house of the seven dwarfs. Knocking on the door she called out, "Beautiful wares for sale, for sale!"

Snow-White peered out the window and said, "Good day, dear woman, what do you have for sale?"

"Good wares, beautiful wares," she answered. "Bodice laces in all colors." And she took out one that was braided from colorful silk. "Would you like this one?"

"I can let that honest woman in," thought Snow-White, then unbolted the door and bought the pretty bodice lace. "Child," said the old woman, "how you look! Come, let me lace you up properly."

The unsuspecting Snow-White stood before her and let her do up the new lace, but the old woman pulled so quickly and so hard that Snow-White could not breathe.

"You used to be the most beautiful one," said the old woman, and hurried away.

Not long afterward, in the evening time, the seven dwarfs came home. How terrified they were when they saw their dear Snow-White lying on the ground, not moving at all, as though she were dead. They lifted her up, and, seeing that she was too tightly laced, they cut the lace in two. Then she began to breathe a little, and little by little she came back to life.

When the dwarfs heard what had happened they said, "The old peddler woman was no one else but the godless queen. Take care and let no one in when we are not with you."

When the wicked woman returned home she went to her mirror and asked:

Mirror, mirror, on the wall,
Who in this land is fairest of all?
The mirror answered once again:
You, my queen, are fair; it is true.

But Snow-White, beyond the mountains
With the seven dwarfs,
Is still a thousand times fairer than you.

When she heard that, all her blood ran to her heart because she knew that Snow-White had come back to life. "This time," she said, "I shall think of something that will destroy you." Then with the art of witchcraft, which she understood, she made a poisoned comb. Then she disguised herself, taking the form of a different old woman. Thus she went across the seven mountains to the seven dwarfs, knocked on the door, and called out, "Good wares for sale, for sale!"

Snow-White looked out and said, "Go on your way. I am not allowed to let anyone in."

"You surely may take a look," said the old woman, pulling out the poisoned comb and holding it up. The child liked it so much that she let herself be deceived, and she opened the door.

After they had agreed on the purchase, the old woman said, "Now let me comb your hair properly."

She had barely stuck the comb into Snow-White's hair when the poison took effect, and the girl fell down unconscious. "You specimen of beauty," said the wicked woman, "now you are finished." And she walked away.

Fortunately it was almost evening, and the seven dwarfs came home. When they saw Snow-White lying on the ground as if she were dead, they immediately suspected her stepmother. They examined her and found the poisoned comb. They had scarcely pulled it out when Snow-White came to herself again and told them what had happened. Once again they warned her to be on guard and not to open the door for anyone.

Back at home the queen stepped before her mirror and said: Mirror, mirror, on the wall,
Who in this land is fairest of all?

The mirror answered:

You, my queen, are fair; it is true.

But Snow-White, beyond the mountains
With the seven dwarfs,
Is still a thousand times fairer than you.

When the queen heard the mirror saying this, she shook and trembled with anger, "Snow-White shall die," she shouted, "if it costs me my life!"

Then she went into her most secret room -- no one else was allowed inside -- and she made a poisoned, poisoned apple. From the outside it was beautiful, white with red cheeks, and anyone who saw it would want it. But anyone who might eat a little piece of it would die. Then, coloring her face, she disguised herself as a peasant woman, and thus went across the seven mountains to the seven dwarfs. She knocked on the door.

Snow-White stuck her head out the window and said, "I am not allowed to let anyone in. The dwarfs have forbidden me to do so." "That is all right with me," answered the peasant woman. "I'll easily get rid of my apples. Here, I'll give you one of them."
"No," said Snow-White, "I cannot accept anything."

"Are you afraid of poison?" asked the old woman. "Look, I'll cut the apple in two. You eat the red half, and I shall eat the white half."

Now the apple had been so artfully made that only the red half was poisoned. Snow-White longed for the beautiful apple, and when she saw that the peasant woman was eating part of it she could no longer resist, and she stuck her hand out and took the poisoned half. She barely had a bite in her mouth when she fell to the ground dead.

The queen looked at her with a gruesome stare, laughed loudly, and said, "White as snow, red as blood, black as ebony wood! This time the dwarfs cannot awaken you."

Back at home she asked her mirror:

Mirror, mirror, on the wall, Who in this land is fairest of all? It finally answered: You, my queen, are fairest of all.

Then her envious heart was at rest, as well as an envious heart can be at rest.

When the dwarfs came home that evening they found Snow-White lying on the ground. She was not breathing at all. She was dead. They lifted her up and looked for something poisonous. They undid her laces. They combed her hair. They washed her with water and wine. But nothing helped. The dear child was dead, and she remained dead. They laid her on a bier, and all seven sat next to her and mourned for her and cried for three days. They were going to bury her, but she still looked as fresh as a living person, and still had her beautiful red cheeks.

They said, "We cannot bury her in the black earth," and they had a transparent glass coffin made, so she could be seen from all sides. They laid her inside, and with golden letters wrote on it her name, and that she was a princess. Then they put the coffin outside on a mountain, and one of them always stayed with it and watched over her. The animals too came and mourned for Snow-white, first an owl, then a raven, and finally a dove.

Snow-White lay there in the coffin a long, long time, and she did not decay, but looked like she was asleep, for she was still as white as snow and as red as blood, and as black-haired as ebony wood.

Now it came to pass that a prince entered these woods and happened onto the dwarfs' house, where he sought shelter for the night. He saw the coffin on the mountain with beautiful Snow-White in it, and he read what was written on it with golden letters.

Then he said to the dwarfs, "Let me have the coffin. I will give you anything you want for it."

But the dwarfs answered, "We will not sell it for all the gold in the world."

Then he said, "Then give it to me, for I cannot live without being able to see Snow-White. I will honor her and respect her as my most cherished one."

As he thus spoke, the good dwarfs felt pity for him and gave him the coffin. The prince had his servants carry it away on their shoulders. But then it happened that one of them stumbled on some brush, and this dislodged from Snow-White's throat the piece of poisoned apple that she had bitten off. Not long afterward she opened her eyes, lifted the lid from her coffin, sat up, and was alive again.

"Good heavens, where am I?" she cried out.

The prince said joyfully, "You are with me." He told her what had happened, and then said, "I love you more than anything else in the world. Come with me to my father's castle. You shall become my wife." Snow-White loved him, and she went with him. Their wedding was planned with great splendor and majesty.

Snow-White's godless stepmother was also invited to the feast. After putting on her beautiful clothes she stepped before her mirror and said:

Mirror, mirror, on the wall, Who in this land is fairest of all? The mirror answered:

You, my queen, are fair; it is true.

But the young queen is a thousand times fairer than you.

The wicked woman uttered a curse, and she became so frightened, so frightened, that she did not know what to do. At first she did not want to go to the wedding, but she found no peace. She had to go and see the young queen. When she arrived she recognized Snow-White, and terrorized, she could only stand there without moving.

Then they put a pair of iron shoes into burning coals. They were brought forth with tongs and placed before her. She was forced to step into the red-hot shoes and dance until she fell down dead.

The Town Mouse and the Country Mouse

Aesop's Fables



A Town Mouse once visited a relative who lived in the country. For lunch the Country Mouse served wheat stalks, roots, and acorns, with a dash of cold water for drink. The Town Mouse ate very sparingly, nibbling a little of this and a little of that, and by her manner making it very plain that she ate the simple food only to be polite.

After the meal the friends had a long talk, or rather the Town Mouse talked about her life in the city while the Country Mouse listened. They then went to bed in a cozy nest in the hedgerow and slept in quiet and comfort until morning. In her sleep the Country Mouse dreamed she was a Town Mouse with all the luxuries and delights of city life that her friend had described for her. So the next day when the Town Mouse asked the Country Mouse to go home with her to the city, she gladly said yes.

When they reached the mansion in which the Town Mouse lived, they found on the table in the dining room the leavings of a very fine banquet. There were sweetmeats and jellies, pastries, delicious cheeses, indeed, the most tempting foods that a Mouse can imagine. But just as the Country Mouse was about to nibble a dainty bit of pastry, she heard a Cat mew loudly and scratch at the door. In great fear the Mice scurried to a hiding place, where they lay quite still for a long time, hardly daring to breathe. When at last they ventured back to the feast, the door opened suddenly and in came the servants to clear the table, followed by the House Dog.

The Country Mouse stopped in the Town Mouse's den only long enough to pick up her carpet bag and umbrella.

"You may have luxuries and dainties that I have not," she said as she hurried away, "but I prefer my plain food and simple life in the country with the peace and security that go with it."

Poverty with security is better than plenty in the midst of fear and uncertainty.

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Brother, Can You Spare a Dime?

The iconic American song "Brother, Can You Spare a Dime?" was written by lyricist Yip Harburg and composer Jay Gorney in 1932, at the height of the Great Depression. The mournful tune tells the story of an unemployed man pleading for charity and reflects on the struggles of those living through economic hardship.

In an interview, Jay Gorney said, "I didn't want a song to depress people, I wanted to write a song to make people think. It isn't a hand-me-out song of 'give me a dime, I'm starving, I'm bitter,' it wasn't that kind of sentimentality."

Despite its somber subject matter, the song had a lasting impact on the country and became an enduring symbol of the Great Depression. The lyrics offer insight into the suffering of everyday people during this period, encapsulating their feelings of hopelessness, despair, and desperation. It's a powerful reminder of how far our nation has come since those dark times and serves as a beacon for hope and perseverance in difficult times.

The song was famously performed by Bing Crosby in the 1933 movie, "Manhattan Melodrama," and has since been recorded by a variety of artists, including Frank Sinatra, Louis Armstrong, and Bob Dylan. It is also widely referenced in popular culture, from books to movies to television shows, and it continues to resonate with people today, remaining an important part of American culture.



Shakespeare Selection

For our Shakespeare selection, we have chosen the Bard's comedy, "The Merchant of Venice." Read it from E. Nesbit's *Beautiful Stories from Shakespeare* in the following pages. We also recommend reading the actual play together as a family if you can.

Your older kids and teens may enjoy watching a movie adaptation (please pre-screen these first). And if you can take in a live performance, your family will never forget it!

We are including a link on our website to watch a pre-recorded stage performance of "The Merchant of Venice."

Shakespeare

The Merchant of Venice

by E. Nesbit

Antonio was a rich and prosperous merchant of Venice. His ships were on nearly every sea, and he traded with Portugal, with Mexico, with England, and with India. Although proud of his riches, he was very generous with them, and delighted to use them in relieving the wants of his friends, among whom his relation, Bassanio, held the first place.

Now Bassanio, like many another gay and gallant gentleman, was reckless and extravagant, and finding that he had not only come to the end of his fortune, but was also unable to pay his creditors, he went to Antonio for further help.

"To you, Antonio," he said, "I owe the most in money and in love: and I have thought of a plan to pay everything I owe if you will but help me."

"Say what I can do, and it shall be done," answered his friend.

Then said Bassanio, "In Belmont is a lady richly left, and from all quarters of the globe renowned suitors come to woo her, not only because she is rich, but because she is beautiful and good as well. She looked on me with such favor when last we met, that I feel sure that I should win her away from all rivals for her love had I but the means to go to Belmont, where she lives."

"All my fortunes," said Antonio, "are at sea, and so I have no ready money; but luckily my credit is good in Venice, and I will borrow for you what you need."

There was living in Venice at this time a rich money-lender, named Shylock. Antonio despised and disliked this man very much, and treated him with the greatest harshness and scorn. He would thrust him, like a cur, over his threshold, and would even spit on him. Shylock submitted to all these indignities with a patient shrug; but deep in his heart he cherished a desire for revenge on the rich, smug merchant. For Antonio both hurt his pride and injured his business. "But for him," thought Shylock, "I should be richer by half a million ducats. On the market place, and wherever he can, he denounces the rate of interest I charge, and--worse than that--he lends out money freely."

So when Bassanio came to him to ask for a loan of three thousand ducats to Antonio for three months, Shylock hid his hatred, and turning to Antonio, said--"Harshly as you have treated me, I would be friends with you and have your love. So I will lend you the money and charge you no interest. But, just for fun, you shall sign a bond in which it shall be agreed that if you do not repay me in three months' time, then I shall have the right to a pound of your flesh, to be cut from what part of your body I choose."

"No," cried Bassanio to his friend, "you shall run no such risk for me."

"Why, fear not," said Antonio, "my ships will be home a month before the time. I will sign the bond."

Thus Bassanio was furnished with the means to go to Belmont, there to woo the lovely Portia. The very night he started, the money-lender's pretty daughter, Jessica, ran away from her father's house with her lover, and she took with her from her father's hoards some bags of ducats and precious stones. Shylock's grief and anger were terrible to see. His love for her changed to hate. "I would she were dead at my feet and the jewels in her ear," he cried. His only comfort now was in hearing of the serious losses which had befallen Antonio, some of whose ships were wrecked. "Let him look to his bond," said Shylock, "let him look to his bond."

Meanwhile Bassanio had reached Belmont, and had visited the fair Portia. He found, as he had told Antonio, that the rumor of her wealth and beauty had drawn to her suitors from far and near. But to all of them Portia had but one reply. She would only accept that suitor who would pledge himself to abide by the terms of her father's will. These were conditions that frightened away many an ardent wooer. For he who would win Portia's heart and hand, had to guess which of three caskets held her portrait. If he guessed aright, then Portia would be his bride; if wrong, then he was bound by oath never to reveal which casket he chose, never to marry, and to go away at once.

The caskets were of gold, silver, and lead. The gold one bore this inscription:--"Who chooseth me shall gain what many men desire;" the silver one had this:--"Who chooseth me shall get as much as he deserves;" while on the lead one were these words:--"Who chooseth me must give and hazard all he hath." The Prince of Morocco, as brave as he was black, was among the first to submit to this test. He chose the gold casket, for he said neither base lead nor silver could contain her picture. So he chose the gold casket, and found inside the likeness of what many men desire--death.

After him came the haughty Prince of Arragon, and saying, "Let me have what I deserve--surely I deserve the lady," he chose the silver one, and found inside a fool's head. "Did I deserve no more than a fool's head?" he cried.

Then at last came Bassanio, and Portia would have delayed him from making his choice from very fear of his choosing wrong. For she loved him dearly, even as he loved her. "But," said Bassanio, "let me choose at once, for, as I am, I live upon the rack."

Then Portia bade her servants to bring music and play while her gallant lover made his choice. And Bassanio took the oath and walked up to the caskets--the musicians playing softly the while. "Mere outward show," he said, "is to be despised. The world is still deceived with ornament, and so no gaudy gold or shining silver for me. I choose the lead casket; joy be the consequence!" And opening it, he found fair Portia's portrait inside, and he turned to her and asked if it were true that she was his.

"Yes," said Portia, "I am yours, and this house is yours, and with them I give you this ring, from which you must never part."

And Bassanio, saying that he could hardly speak for joy, found words to swear that he would never part with the ring while he lived.

Then suddenly all his happiness was dashed with sorrow, for messengers came from Venice to tell him that Antonio was ruined, and that Shylock demanded from the Duke the fulfilment of the bond, under which he was entitled to a pound of the merchant's flesh. Portia was as grieved as Bassanio to hear of the danger which threatened his friend.

"First," she said, "take me to church and make me your wife, and then go to Venice at once to help your friend. You shall take with you money enough to pay his debt twenty times over."

But when her newly-made husband had gone, Portia went after him, and arrived in Venice disguised as a lawyer, and with an introduction from a celebrated lawyer Bellario, whom the Duke of Venice had called in to decide the legal questions raised by Shylock's claim to a pound of Antonio's flesh. When the Court met, Bassanio offered Shylock twice the money borrowed, if he would withdraw his claim. But the money-lender's only answer was--

"If every ducat in six thousand ducats,
Were in six parts, and every part a ducat,
I would not draw them,--I would have my bond."

It was then that Portia arrived in her disguise, and not even her own husband knew her. The Duke gave her welcome on account of the great Bellario's introduction, and left the settlement of the case to her. Then in noble words she bade Shylock have mercy. But he was deaf to her entreaties. "I will have the pound of flesh," was his reply.

"What have you to say?" asked Portia of the merchant.

"But little," he answered; "I am armed and well prepared."

"The Court awards you a pound of Antonio's flesh," said Portia to the money-lender.

"Most righteous judge!" cried Shylock. "A sentence: come, prepare."

"Tarry a little. This bond gives you no right to Antonio's blood, only to his flesh. If, then, you spill a drop of his blood, all your property will be forfeited to the State. Such is the Law."

And Shylock, in his fear, said, "Then I will take Bassanio's offer."

"No," said Portia sternly, "you shall have nothing but your bond. Take your pound of flesh, but remember, that if you take more or less, even by the weight of a hair, you will lose your property and your life."

Shylock now grew very much frightened. "Give me my three thousand ducats that I lent him, and let him go."

Bassanio would have paid it to him, but said Portia, "No! He shall have nothing but his bond."

"You, a foreigner," she added, "have sought to take the life of a Venetian citizen, and thus by the Venetian law, your life and goods are forfeited. Down, therefore, and beg mercy of the Duke.

Thus were the tables turned, and no mercy would have been shown to Shylock had it not been for Antonio. As it was, the money-lender forfeited half his fortune to the State, and he had to settle the other half on his daughter's husband, and with this he had to be content.

Bassanio, in his gratitude to the clever lawyer, was induced to part with the ring his wife had given him, and with which he had promised never to part, and when on his return to Belmont he confessed as much to Portia, she seemed very angry, and vowed she would not be friends with him until she had her ring again. But at last she told him that it was she who, in the disguise of the lawyer, had saved his friend's life, and got the ring from him. So Bassanio was forgiven, and made happier than ever, to know how rich a prize he had drawn in the lottery of the caskets.



History & Geography

History & Geography

In this session, we have included selections from *Home Geography* for your family to read through, as well as a study on the history of the Great Depression.

Due to the size of *Home Geography* by C. C. Long, we have NOT included it in this PDF. However, the full book is available for download in the geography section of the webpage.

If you have not done the previous lessons and wish to begin at the beginning of *Home Geography*, that is fine! *Home Geography* is geared toward elementary and early middle-grade students. Geography for older students is done through their history and literature studies.

“Courage is not the absence of fear, but rather the assessment that something else is more important than fear.”

~ Franklin D. Roosevelt

The Great Depression Facts

The Great Depression was a worldwide economic depression that took place during the 1930s, starting in the US before spreading to other parts of the world. There were multiple causes, such as overproduction, lack of purchasing power among consumers, large-scale debt in the US, and restricted international trade.

The effects of the Great Depression were far-reaching, causing extreme poverty and mass unemployment. Jobs became increasingly scarce as businesses closed their doors, and investments plummeted as wages began to decline. It's estimated that 40 million people were affected by the Great Depression, with 1 out of every 4 people facing unemployment.

Additionally, in the Midwest region of the United States, the crisis was worsened by an environmental disaster known as the Dust Bowl. A severe drought came over the land, which caused sweeping dust storms that devastated farmlands and caused the farmers to lose their livelihoods. As a result, many families migrated further west in a mass exodus, settling in California.

Despite the challenging time, it sparked a period of innovation and creativity as people learned to make the most of their limited resources, and many new ideas, such as soup kitchens, food stamps, and public works projects were put in place.

There is an excellent documentary on The Great Depression called 1929 on Curiosity Stream (a streaming documentary service). The Dust Bowl by Ken Burns is another documentary option and is available on Prime Video.

Interesting Facts About the Great Depression:

- The Great Depression was at its worst between 1932 and 1933, when unemployment was at an all-time high.
- The government began to ration many items during the Great Depression, including coffee and sugar.
- President Roosevelt's New Deal programs helped create jobs for over 8 million Americans who had been unemployed at the time.
- The Golden Gate Bridge in San Francisco opened in 1937 as a symbol of hope for many folks during the Great Depression.
- Baseball was a pastime that grew in popularity during the Great Depression, with teams such as the Yankees becoming household names.
- The Great Depression was eventually ended by the US entry into World War II in 1941, as the US government launched major economic programs to create jobs and expand industry.
- Despite its difficult times, the Great Depression witnessed some great advances in technology, such as the invention of color television and the first military jets.



Nature Study

Each Friday morning, you will go through two of our nature cards. They are labeled in the upper right corner with the corresponding week. These are short, factual cards with images to help your child become familiar with objects in the natural world.

As you progress through our sessions, you may find it handy to keep your past nature cards in a binder for easy reference when your children come across a familiar object. These seeds you are planting will grow into a wonderful garden of knowledge for your children in years to come.

As you explore nature outside your home, watch and listen for newly discovered delights. Most of all, remember...

"Point to some lovely flower or gracious tree, not only as a beautiful work, but as a beautiful thought of God."

~ Charlotte Mason

Nature Study

1

Cattle *Bos taurus*

- Cattle would find themselves blind at times due to the amount of dust in the air.
- Their lungs would also fail due to the dust being constantly inhaled.
- Cattle were also widely purchased by the government to feed those in need.
- Many cattle starved throughout this period, with farmers unable to afford to care for their livestock.
- Healthy cattle continued to be used for field work as much as possible, but it was rare.



1

Trees

- The government planted 220 million trees throughout this period to stop the soil from blowing all over and creating these dust storms.
- The planting of these trees began in 1935 in a small town of Oklahoma.
- This method of planting became known as groups of "shelterbelts." Shelterbelts are still used today in certain areas because it proved to be effective in preventing the soil from blowing.
- Though these trees successfully worked as part of the force to end the dust bowl, they now pose a threat to farmers and the need for more land to plant crops.



2

Chicken *Gallus gallus domesticus*

- Chickens were very useful during the Depression and were used for their meat and eggs.
- Chickens died quite frequently due to all the dust in the air and their small physiques.
- Chickens' sleep schedules were off. They slept in the middle of the day because all of the dust in the air made it appear to be nighttime.
- Chickens lived a mostly normal life during this period, with many families continuing to care for their flocks.
- In some counties, almost 90% of chickens died due to the great amounts of dust in the air.



2

Drought

- Droughts caused the Dust Bowl. Not enough rain was falling and the topsoil began to blow away because of the dry air.
- There are four main types of droughts; agricultural, socioeconomic, meteorological, and hydrological.
- Droughts sometimes result in wildfires because of how dry the land becomes and its raised levels of susceptibility to catching on fire.
- Human activity can also be a cause of drought with activities like excessive irrigation or deforestation creating areas for the land to become susceptible to dry conditions.



3

Horse *Equus caballus*



- Horses died in the same way that many cattle did, from suffocation and accidents due to blindness from the dust.
- Horses were mostly used for field work throughout this period.
- Many people protected their horses more than the rest of their livestock, limiting the amount that died because of the dust.
- Horses were heavily used for transportation. Many families used them to move away from wagons.
- Many horses were abandoned because they lacked resources to sufficiently feed and care for them.

3

Soil



- Soil has six different layers, known as "horizons."
- Soil is at the bottom of the food chain.
- Soil contains 45% minerals, 25% water, 25% air, and 3-5% organic matter depending on what the soil is used for.
- It takes 500 years to produce just an inch of topsoil.
- There are 70,000 different types of soil in just the United States.

4

Jackrabbit *Lepus*



- Jackrabbits were plentiful during the Dust Bowl, with plagues of them populating counties.
- Jackrabbits were able to survive the harsh dusty conditions because of the fur on their feet and their ability to get water from plants.
- People of the period, especially farmers, loathed the jackrabbits because of the way they'd eat the crops that were already hard to grow because of the dust.
- Many people would get together to go on "jackrabbit drives," where they would hunt jackrabbits.
- These migratory animals could produce 3-8 young every 32 days.

4

Black Sunday



- This famous Dust Bowl storm occurred on April 14th, 1935.
- This was one of the worst storms of the period, covering cities in deep black clouds of dust that blocked sight for many even just a few feet ahead of themselves.
- This cloud only lasted an afternoon, but its 1000-mile length and winds that blew up to 100 miles per hour struck many ill.
- It is said that almost 300 million tons of topsoil was displaced on this afternoon.

5

Dust Bowl Quick Facts



- Years of intense farming and no rain left the soil to be susceptible to the blowing winds, creating great dust storms.
- Thousands of people died from breathing in the dust. People referred to this as “dust pneumonia.”
- Over 250,000 people fled their homes in the plains to look for work due to the losses they suffered. These people were known as “Dust Bowl refugees.”
- This disaster led Americans to begin crop rotation and reforestation to protect their topsoil from then on.
- This environmental hardship rocked the economy, causing widespread financial hardship.

5

Migration



- In just one year, over 86,000 migrants moved to California.
- The Dust Bowl caused the largest migration in American history in such a short amount of time. About 3.5 million people moved away from the Plains between 1932-1940.
- Migration means traveling from one part of an area to another. This movement is usually motivated by the search for work or improved living conditions.
- While many migrants moved across the country, some could not make that long of a move and simply settled in the next town over or a county close by.

6

Farming Techniques Against Dust Bowls



- Shelterbelts were groups of trees planted in order to stop topsoil from blowing across the flat plains.
- Crop rotation is when different types of crops are grown in the same area in different seasons. This not only reduces soil erosion but helps with soil fertility.
- Terracing occurs when a piece of sloped land is cut into the shape of stairs so that different crops can be planted at each level while maintaining protection from winds and soil erosion.
- Contour plowing is a practice where plowing across a sloped area creates an area of water to rest and settle into the crops, avoiding soil erosion.

6

The Great Plains



- The “Great Plains” is the flat area of grasslands and prairies located west of the Mississippi River and east of the Rocky Mountains.
- This area used to be home to thousands of bison herds until they suffered great losses and were almost upon extinction in the mid-19th century.
- The Plains are split up into four parts; the Northern Great Plains, the Intermediate Great Plains, the Central Great Plains, and the Southern Great Plains.
- The Dust Bowl of the 1930s mostly affected these Great Plains areas, with the center located in the Oklahoma Panhandle.



Handicraft Lesson

Handicraft

Times were hard during the Great Depression, but that made it all the more important to bring beauty and joy into the home. Many families had very little money, so only the basic necessities could be purchased. That didn't stop them from using their ingenuity to decorate their homes, though. They simply used what they had on hand and made their own decor.

Decoupage was a simple and inexpensive way for people to do just that. They would take used glass bottles or jars, paper, and glue to create elegant and useful items for the home.

Gather some paper in your favorite colors and/or designs, and create something cool for your room!

"I've filled him with the Spirit of God, giving him skill and know-how and expertise in every kind of craft to create designs ... he's an all-around craftsman."

~ Exodus 31:3-5

Decoupage Glass



Supplies

- Old magazines, wrapping paper, old maps, colored tissue paper, etc.
- Scissors
- Glue or ModPodge
- Sponge brush
- Small dish to hold the glue
- Clear glass — jars, bottles, vases, or bowls
- Something to cover your work surface

Directions

1. Gather various papers in your favorite colors, patterns, and designs.
2. Cut out images or shapes that you like. (Tip: Smaller cutouts will be easier to glue on and will wrinkle less than longer ones.)
3. Decide on how you would like to arrange the cutouts and organize them so you can glue them on quickly.
4. Dip sponge brush in the glue and spread on your glass, working in small sections at a time.
5. Begin laying your paper cutouts on top of the glue, overlapping slightly to cover the whole area.
6. After you've completely covered the glass, add a second layer of glue over the entire surface. Set aside to dry.



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